

RELICS OF THE VIJAYANAGAR GLORY

OR

(NEVER TO BE FORGOTTEN HAMPI RUINS AS A RELIC
OF THE MAGNIFICENT HINDU EMPIRE OF SOUTH
INDIA IN MEDIEVAL TIMES IN PICTURES)

BY

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WITH A FORE-WARD

BY

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Dedicated to Lord Virupaksheswara (Pampapathi),
the Presiding Deity of the Pomp and Splendour
of the Medieval Imperial Capital of Vijayanagar
and that of the Modern Desolate and deserted
village of Hampi (Pampa).

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FOREWORD

Sri A. K. Balasundaram has honoured me by permitting me to associate myself, in the humble capacity of contributor of a foreword, with his highly commendable enterprise of bringing out a guide book in picture and story, to the famous Humpi Ruins. Modest as the title of the publication is, it is much more than a mere visitor's guide and can truly be called an introduction to the study of the Glory and the Grandeur of the never to be forgotten empire of Vijianagar which stood as the protector of Hindu culture over nearly two centuries against the advancing time of iconoclasm, and which has made South India the abiding home of the best Hindu traditions. Mr. Balasundaram is an enthusiast on the subject, a failing he shares with me; and naturally his work abounds in ecstatic praise and a certain amount of wistful unhappiness over the tragedy of the great Empire. Though his work does not pretend to be a scholarly treatise, any student of the subject can easily realise the amount of reading and thinking that has gone into its composition. He has neglected no source, official or non-official, for collecting material for his book, and he has made a magnificent mosaic of it. I hope that this work will induce those who have not visited Humpi to do so immediately, and that it will enable those who have done so already to interpret their experiences through the insight now provided. I hope that the author will bring out more and more such volumes that will enable us to take true pride in our ancient history and traditions.

Fort St. George, }
M A D R A S, }
3—7—1949 }

(Sd) P. S. Viswanatha Iyyer,
I. C. S.,
Joint Secretary to Government,
Education & Public Health
Department.

AUTHOR'S INTRODUCTION

This is only a revision of the first edition of 1941. An attempt has been made to give a right perspective to the Visitor to Hampi, and make him realise the rich heritage of Rayalaseema, and the sanctity of the spot he treads on. This Pictorial Guide deals concisely with the past history of Vijayanagar and the present state of the ruins of the once renowned Imperial Capital and its suburbs. The numerous illustrations consisting of photographic views, drawings & paintings to illustrate the description of each and every monument, in all 107 illustrations, may enable the Visitor to reconstruct Vijayanagar history in its palmy days and visualize to his mind's eye the pomp and glory of the rulers, the prosperity and contentment of the ruled, through centralised rural economy based on local crafts, the royal patronage of literature and learning, art and architecture, and the large-hearted toleration which accepted unity in diversity and which enabled the rulers to interweave successfully religious principles with the administration of a mighty Hindu Empire which extended its sway and exerted its influence of good will over Southern India and Ceylon in medieval times for about two and half centuries. The pictures of three Vijayanagar Emperors, Devaraya II, Krishnadevaraya and Ramaraya are included in this book.

The four geneological tables and the short explanatory notes give a rapid survey of all the Vijayanagar monarches in a nut-shell.

An attempt has been made, as gathered from the accounts of foreign visitors, to depict in painting a scene of the Mahanavami festival at the Throne-Platform of Hampi, or Vijaya Bhavan, the hub of the Vijayanagar Empire, because of the significant part it played in bringing together once a

year all the viceroys of the Empire, their choicest retinue to exhibit their skill, valour and talents, besides their paying the Emperor their annual tributes and presenting him with the rarest gifts.

The extent of the Vijayanagar Empire with some of its key positions and the kinds of army in use is depicted in the pictorial map no. 103. The Guide map of Hampi Ruins should be enlarged and studied by the Excursion Parties to derive maximum benefit. A special coloured Guide Map of Hampi to show clearly about one Hundred monuments and places described in this book under the headings of (i) Hospet area (ii) Kamalapuram area (iii) fortification area (iv) Vittala area (v) Anegundi area has been included

For the benefit of the interested visitor a brief account of the Chalukyan architecture as evidenced in the Chalukyan Temples of the Western Taluks, and the remarkable carvings of the Lotus Flower on a five-foot square black stone slab in the ceiling of Ujjini Temple, which received the special attention of the Vijayanagar monarchs, is given. The magnificence of the Vijayanagar edifices and the charm and grace of Chalukyan sculpture justify the term 'Beautiful Bellary'.

Connected legends, mythology, short articles and the lives of such inspiring personalities as Vidyanarya, Thimmarasu and Vyasaraya Theertha, and the special article on the Art Heritage of the Vijayanagar period by Sri P. Sama Rao, and a hint on the mechanics of architecture besides quotations from the books of different authors will help to create the necessary spirit and atmosphere of the Vijayanagar period. This book, even at the risk of becoming voluminous, aims at serving the different tastes of the Visitors to Hampi.

The long delay in publishing this revised edition is due to the publishers' difficulties in undertaking this uneconomic venture till it secured a patron in Sri Pattikonda Gurunathappa Setty, through whose generosity it is able to bring this profusely illustrated Guide Book within the easy reach of every lover of art and literature.

I am grateful to Sri P. Viswanatha Iyyer, I.C.S., who has made a special study of Vijayanagar history for having gone through the manuscript in June 1947 and written the preface subsequently. My thanks are also due to Sri N. Bhagwandas, I. A. S., Sri K. Krishnasastry artist, Sri Sankarananda swamy President Vidyaranya Vignana samithi Hospet for the encouragement they have given me.



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RELICS OF VIJAYANAGAR GLORY

OR

RELICS OF THE MAGNIFICENT HINDU EMPIRE OF SOUTH INDIA IN MEDIEVAL TIMES IN PICTURES

I. INTRODUCTION

FOR about ten generations in the medieval times i.e. from 1336 to 1672 A. D., the history of Vijayanagar deals with the history of South India. There are many authentic sources for Vijayanagar history from such European visitors to the Imperial Capital of Vijayanagar as Paes, Fernas Nuniz, and Nicolo De Conti and from the Persian visitor, Abdur Razac and from Muslim writers like Ferishta and Tabataba. The historical knowledge derived from these foreign sources are corrected, amplified and completed by copious, indigenous materials, epigraphic and literary in Sanskrit, Kanarese and Telugu.

Nearly four centuries of history have rolled by since the fateful Battle of Talikota in Bijapur territory, better known as Rakkasa-Tangadi two villages to the South-West of Talikota, north of the river Krishna in 1565 A.D., was fought. Rama Raya, the Commander-in-chief, though 96 years of age, commanded the centre with the valour of a man of thirty, while his brothers, Tirumala and Venkatadri (Vide Picture No. 3) were in charge of the wings.

The destruction was absolute; with the fall of Vijayanagar, the sea borne trade of the Portuguese

declined. "The disaster which over-
Its Signifi- took the Empire should not cloud our
cance. imagination, in our endeavour to appreciate the genuine attempts of the founders and their successors, who lived to work out a noble ideal, and to preserve with scrupulous care all that was great and good in the realm of Hindu thought and culture. Vijayanagar stood as the visible embodiment of the national resistance to save this enclave for the Hindus and keep it free from being over-run by the Muhammadans" (Dr. B.A. Saletore). This Empire is indigenous and not grafted from outside like the Mughal Empire. It has grown up in the soil of its origin. Hence it is an epitome of Hindu culture and civilisation.

The surviving princes of Vijayanagar fled taking with them 1550 elephants, laden with treasure in gold, diamonds, precious stones and the
Havoc Royal chair i.e. the famous diamond
wrought on throne. "From that time forward for five
the Capital. months Vijayanagar, former Imperial Capital, knew no rest. The victorious Muslims had come to destroy and they carried out their object relentlessly. They broke down temples and with the exception of a few great stone built temples, walls and basements, nothing now remains but a heap of ruins (1) to mark the spot, where the stately buildings stood." The visitor, who desires to have a vivid picture of Vijayanagar of those days, should peruse "A FORGOTTEN EMPIRE" by Mr. Sewel, a former Collector of Bellary.

Barbosa's observations that there was a synthesis of religious toleration and friendliness in the Empire, testify to the solid foundations of the same. This Empire, "Symbolised all that was best in South Indian

(1) The curse of Vali for having met his death by a method not foreseen by him is said to be adverse to any empire to thrive long on this soil;

culture. Vijayanagar Emperors proclaimed themselves the custodians of the ancient traditions of the land—'Purva Paddhati or Maryade'. In matters spiritual their policy was the protection of Dharma in the widest sense of Manu. In matters of literary and artistic effort the rulers observed a strict impartiality. Patronage was extended by its Emperors to all languages, Sanskrit, Kannada, Telugu and Tamil, although they were purely Kannadigas till probably the Arveedu usurpers got in. Commercially, the Empire with 300 ports, traded up to Portugal in the west, and China in the North for two and a half centuries. It attained its highest brilliance during the time of Krishnadevaraya and became a marvel to other Indian Kingdoms as well as to foreigners like the Portuguese and the Persians " (Sri. P. Sama Rao)

The glories of the old Empire have vanished, but though fallen, they are great, and though no more, yet immortal. "This is an age made *A very memorable Era.* memorable, because the Vijayanagar monarchs, called the lords of the eastern, western and southern oceans, (Purva-Paschima Dakshina Samudrahipatya) ruled from this one million populous Imperial capital, the ancient Kishkinda or Pampakshetra) noted for 'VIDYA' or 'VIJAYA' the haven of all the persecuted refugees south of the Vindhya, and the centre for the preservation of the Hindu Society, its traditions, its ancient Dharma, art and architecture, and caused for two and a half centuries of the mediæval times all the kings south of the Krishna to Cape Comorin (Lands of Karnataka and Tamils) to prostrate as their feudatories, who assembled in large numbers (2) at the Throne Platform or Dasara Dibba during the Nine Nights' festival (Vide Picture No. 1 i.e., frontispiece) to pay their annual tribute to the Emperor besides a pompous display of their forces " (Cesar Frederick.)

(2) These vasals were allotted definite space & supplies for Camping as specified in their title deeds.

II. Later History—The Shrinkage of the Empire to the South.

Tirumula, the surviving brother of Rama Raya, hastily returned to Vijayanagar and fled thence with the puppet king, Sadasiva, to the hill fort of Penukonda, 3,000 feet above the sea level, in Anantapur District. (Vide Picture No. 103). Penukonda was an important watch tower guarding the Pennar River Valley route to the South. In 1572 Tirumula deposed Sadasiva and seized the throne for himself. In 1584 Venkata II, the third of the brother belonging to the Arveedu dynasty, (Vide Picture No. 8.) was forced to fly to Chandragiri in Chittoor District (Vide Picture No. 103.) The capital thus moved further south to Chandragiri, an important outpost in the Swarnamukhi Valley, before the Tirupati hills, indicating the steady decline of the Empire. Still later the capital was removed to Vellore in North Arcot district, a magnificent fortress founded by Bomireddy of Badrachalam. The descendants of Rama Raya styled themselves as 'Kings of Karnataka'. It was Venkata Naick, the commander of the army who leased out to Francis Day in 1639 the site on which the Fort St. George in Madras now stands. (Vide Picture No. 103). When these capitals were captured by the Golkonda army, the king of Vijayanagar fled to the Chief of Bednur in the west of Mysore. The existing representative of the family is the Rajah of Anegundi, a village standing on the northern bank of the swiftly rushing river Tungabhadra, near Hampi, which is the mother of the Empire city and a remnant of the vast Empire. (Vide Picture No. 103).

*Though a
Political
Reverse,
undimmed
Glory of the
Court.*

“Though the empire had a political reverse on the battle field, the banner of the crescent was never hoisted permanently on the fortified walls of the Vijayanagar capitals, though it may be at Vijayanagar, Penukonda or Chandragiri. The Mohammadan was never able to have an effective sway over the Hindu

soil and so the religious and cultural edifice, which has been so zealously reared and guarded by the Hindu monarchs and their subjects never gave way to the sledge hammer of the Mohammadan inroads. So much so, the Vijayanagar Empire was never conquered on that battle-field, and though the capital had to be moved from Vijayanagar to Penukonda and thence to Chandragiri owing to the exigencies of the times, the court flourished in all its usual splendour." (Sri K. Iswara Dutt.)

III. Early South Indian Kingdoms.

About the end of the 11th Century, the territory south of the Vindhya was ruled, without a strong central Government, to preserve the Hindu Society, by the four principal Royal families: of these the *Hoyasalas*, now known as Karnataka and Kanara spread their arms over the whole of southern India barring Malabar coast, which was governed by the ancient Royal families of Travancore, Cochin and Calicut, the *Yadavas*, held hegemony over the north of the western part of India; the eastern regions around Warangal were under the sway of *Kakatiyas*. The south was within the jurisdiction of the ancient Kingdoms of the *Cholas* of Tondamandalam and the *Pandyas* of Madura.

The Yadavas, who ruled from Devagiri, overthrew the Hoyasalas and extended their sway over the central and southern parts of the present Bombay Presidency. But in 1294 A. D., Alauddin, nephew of the Khilji emperor of Delhi, routed the Yadavas and returned to Delhi, laden with "six hundred maunds of pearls, two maunds of diamonds, rubies, emeralds and sapphires, one thousand maunds of silver and four thousand pieces of silk, besides," continues Ferishta, "a long list of other precious commodities."

In the early years of the 14th century, the forces of Islam spread themselves into the south leading to

the ruin and devastation of the Hindu provinces. From 1306 A. D., Malik Kafur, the general of Alauddin Khujji, started to subdue the Deccan till 1330 A. D. He conquered Devagiri, Warangal, north of the river Krishna and marched to Malabar, where he destroyed the Golden Temple and entered the Pandyan land of Madura. In the entrance south of the Peninsula at 'Setu Bundh, Rameswara' he built a mosque and at Madura, he appointed a Mohammadan viceroy.

"The Pandyan chronicle relates that the proper tutelary deity of Madura went into the Malayalam country. A more detailed account of the deplorable state into which Madura fell is given by the strange woman, who presented to Kumara Kampana the divine sword, which had been the heir loom in the Royal Pandyan family. (Vide the remarkable poem, Madura Vijayam, written by Kumara Kampana's talented Queen, Gangadevi.)

"In the 14th Century, the rise of Malik Kafur and the consequent split among the Muhammadans into rival camps led to wide-spread revolt in the empire of Mohammad Tughlak. The four principalities of Bhamini Sultanate: The Sultanate of Gulberga, which offered insurmountable barriers to the north Indian power, fell and broke up into the four principalities of Bijapur, Golconda, Ahmadnagar, and Bidar. Thus the central authority at Delhi was hindered from coming to the rescue of the southern sultanate of Madura in dire need.

"Meanwhile the transfer of power from the Hoy-sala dynasty to the new line of Sangamas took place so indiscernibly that neither the sultan of Delhi nor the Viceroy at Madura ever realized that the two brothers, Hukka and Bukka, guided by the profound

wisdom of the ascetic, Vidyaranya. (3) was laying the foundation of the mightiest Hindu Empire southern India had ever witnessed." (Dr. B.A. Saletore.)

(3) The biography of Vidyaranya, considered as a force that guided a formidable reaction, throws considerable light on many problems of social, political and economic, not to speak of the literary and philosophical history of the Deccan. His greatness transcends the boundaries of his country. Though a nationalist, his nationalism was as broad as the Universe and his outlook was cosmopolitan.

The Vijayanagar Empire, which became a great dam against the flow of Islam towards the south of the Krishna which revived the Hindu religion in all its spiritual and material lore and which gave a great impulse to the study of the Vedas and the Sastras, owes its very existence to the two brahmin brothers, the greatest scholars of the age Mathava known as Vidyaranya, and his brother Sayana. Both of them are said to have belonged to Warangal, where the Dravidas (Tamilians), Karkats, and the Maharattas settled in addition to the Andhras. Hence the claim of all these people that Vidyaranya belonged to their fold.

Vidyaranya took shelter from the Muslim devastators in the area, which due to his genius, grew into an empire, embracing Arcot, Kurnool, Bellary, Harrahalli and some territory now belonging to Mysore. In his preface to *Parasara Smriti*, Madhava himself said that Srimati and Mayana were his mother and father respectively, and Sayana, Hoja & Somanath were his brothers. Veeresalingam emphatically states that Vidyaranya's birth place is Pampanagaram.

After completing his studies under the guidance of Swami Vidyathirtha or Vishnu Sarma of Kanchi, Vidyaranya appears to have gone on a pilgrimage to Kasi. On his return Sri Bhairavathirtha, the then head of the Sringeri Mutt, conferred on him the title of VIDYARANYA and gave him 'Sanyasa' in 1328 A.D. At the time of the founding of the Vijayanagar Empire, he appears to have been 60 years of age, still looking as young as he was in his thirtieth year.

His early life of poverty is a glowing lesson to those who battle for their existence against the freaks of fortune and it is an illustration of how faith can triumph over odds of circumstances if one has an iron will to pursue his mission. Having been born poor, he appears to have been worried for some time about the material welfare connected with his existence till the uncompromising attitude of Islam was forcibly brought to his attention by the complete destruction of the family of the ruling Chieftain of Anegondi, Jambukeswararaya (-Sri D. V. Gundappa of Bangalore,

IV. Vidyaranya : The Foundation of Vijayanagar Empire.

In this anarchy and confusion, Vidyaranya, head of the Sringeri Mata of Mysore (Vide Picture No 54) in 1310 A. D., foresaw the danger of the Yadavas of

The whole of northern India had fallen a prey to the Muhammadans as a result of the mutual feuds and jealousies of the Hindu Rulers of the region; but the Yadavas and Kakathiya of the Deccan failed to learn a lesson from it (Proceedings of the Tenth All India Oriental Conference 1940. Page 428). While the Khiljis invaded Devagiri, the Kakathiya felt exultant that their enemies were being destroyed and when it came to the turn of the Yadavas they could not set aside their hatred of the Kakathiya and seek their help to resist the Muhammadans. Both the Hindu Kingdoms with their dying breaths furnished the invaders with full information against each other with the ultimate consequence that the black cloud hanging on the horizon appeared to swallow the whole of the Hindu civilisation, the stability of which stood on the balance of opposing, conflicting and divergent forces. It was at this juncture that Vidyaranya diverted all his spiritual and intellectual faculties, to the establishment of the Hindu kingdom of Vijayanagar.

Many are the miracles wrought in his life, and many are the anecdotes that tell us about his spiritual faculties for the establishment of the Hindu Kingdom of Vijayanagar. He was a great devotee of Sri Bhuvaneswari deity famed for conferring wealth. She discovered herself to Vidyaranya and told him that he was destined to be a person of great wealth.

Vidyaranya being a Sanyasin, declined to accept the wealth offered by the Goddess. The Goddess insisted, whereupon Vidyaranya assembled all the people then living in or round about Hampi and prayed to the Goddess. For about one and three-quarter hours, Bhuvaneswari caused a rain of gold and the people gathered the heaven-sent wealth.

The brothers edited and translated many important works on Hindu Philosophy and sciences. Vidyaranya believed that he could meet Maharshi Vyasa in the city of Benares and desired that his Veda Bhashya should be examined by the sage; so he started for Benares with the Manuscript. On the way he rested under a tree, which appeared to ask him a question very intricate in nature. Vidyaranya answered in clear, unequivocal terms when from the tree jumped out a great Pandit of South India, then known as Malayala Sringeri Bhatta. He was very much pleased that the curse on him was relieved and requested Vidyaranya to tell him, if he could be of any service to Vidyaranya, who told him that he was anxious to meet Maharshi Vyasa. Sringeri Bhatta then told him that Vyasa was to be seen at noon near Manikarnika in Benares, when the Maharshi was generally in the

Devagiri and the Hoysalas of Dwarasamudram succumbing to the onslaught of Malik Kafur, the general of Alaudin Khilji. In 1338 A.D. Muhammad Tughlak sent an army against his own nephew, the ruler of the Deccan with his capital at Sagar. The rebel first took shelter under the Hindu Raja of Kampili and then fled to the Hoysala King at Dwarasamudra. Mohammad Tughlak captured Anegondi and killed the members

habit of going to that place to take his bath. The Maharshi, the Pandit informed him, would appear as one who sold toddy and would bring with him four dogs; the story further says how Vidyaranya met the Maharshi, who poured the toddy over the Manuscript and threw them to the dogs. Vidyaranya collected all the pieces touched and sanctified by these canine instruments and brought them back to Vijayanagar. The four dogs of the story are said to be the four vedas.

The above tradition goes to show how Vidyaranya was not only considered a soldier fighting against the onslaught by the Muhammadan Chieftains or the period, but also as a great spiritual scholar, who knew that the literary and philosophical revival of the Hindu Dharma and Sastras, was far more important than the revival of the Hindu polity only. Vidyaranya was a tactful general, who fought very successfully against the Muslim Chieftains and wrested the fort of Goa from their hands. The powerful organisation that he brought into existence resisted all onslaughts and further conquered all opposing forces against Hinduism for a period of nearly two and a half centuries.

After organising Vijayanagar (Vijayanagar) he extended its sway to the south of Mysore and to the region now called North Canara on the Malabar coast. As prime minister, he conducted the affairs of the state to prosperity, the kingdom of Vijayanagar even to this day, is proverbial for its justice, love and toleration.

Vidyaranya and his brother Sayana possessed critical and philosophical scholarship of a very high order. They have brought into existence numerous commentaries on the Vedas and the Smritis, together with many independent treatises on the various branches of Hindu lore, on medicine, astronomy, grammar, philosophy, biography and mantra sastras. According to tradition Vidyaranya appears to have written, commented or edited more than a thousand books.

Vidyaranya appears to have lived to a ripe old age, not less than 90 years and the date of his demise according to some is 1386 A. D. But for a considerable period even after that time, his spiritual aid seems to have been sought after, as can be estimated by the Temple in Hampi dedicated to him, and the car allotted to him in the great car festival at Hampi, so much so that

of the royal family. Then he set up the former Minister, Hari Hara Deva I (Hukka) as the King of the state. On the southern bank of the Tungabhadra, opposite to Anegondi, Vidyaranya heard of the strange incident of a hare attacking the hunting dogs instead of escaping from them. He interpreted this remarkable event as propitious (4) for establishing at this 'Veerakshetra' a small principality with the aid of Hukka and his brother Bukka, who were originally administrative officers of Warangal. This small kingdom grew by leaps and bounds into the glorious Vijayanagar Empire, to which all the old southern states submitted peacefully. Moreover the times were also favourable for the expansion of this Empire because of the disunity among its northern neighbours, the Bhamini Sultans. Even the first King of Vijayanagar quietly acquired such great influence and power that his permission was sought to repair the fort of Bijapur.

some people believe that this great soul is still alive and visits the region, where it brought into existence one of the greatest Hindu Kingdoms

The early life of Vidyaranya illustrates the struggle of a common man who works out his own destiny so very assiduously as to realize the highest aspirations of the human spirit in order to have a wide philosophic vision comprehending closely an ultimate synthesis of forces far wider than his own country or time. Vidyaranya is an unique combination of the poet, saint and hero who believed in his own destiny and in the unbounded might of God, and as such moulded men of ordinary calibre into men of great capacity and achievement. He brought courage and self-respect to a people, who had forgotten the glory and greatness they were heir to and roused them from their torpor and whipped them into action.

Vidyaranya's greatness lies not only in the influence he exercised on the lives of his generation but on the whole history of Vijayanagar Empire. He has successfully inter-woven religious principles with administration and given life, light and dignity to man through the great heritage which he represents so well. (Sri M. G. Venkatesayya.)

(4) The legend about the foundation laying ceremony is that a very auspicious time, which was conducive to make the Empire

"The rising splendour of Vijayanagar monarchs was unique in the absence of any political struggle because the people understood the ideal with which these monarchs ruled with firmness in spite of foreign wars and palace intrigues and they realized that the honour of their homes and the destiny of the country were safe in the hands of these rulers." (B.A. Saletore.)

V. The Imperial Capital

The capital of this Empire was at Vijayanagar i.e., City of Victory or Vidyaranya. i.e. "forest of learning" known after the guardian angel of the Empire, now known as Hampi, seven miles, from Hospet Railway Station or forty miles from Bellary. Hampi is the most valued treasure of the district. Its fame is spread throughout India, nay, throughout the world. Visitors long to see this renowned Imperial capital, which they have heard so greatly praised by foreign travellers. "This city of Vijayanagar later on grew into a magnificent capital both in the magnitude of its size and marvellous prosperity, and excelled the European as well as any Indian Capitals of the day." (Eswara Dutt.) Abdur Razack, envoy from Persia (about 1425 A.D.) during the reign of Prowda Devaraya or Devaraya II writes thus:—"The city of Bidjanagar (Vijayanagar) was such that the pupil of the eye has never been informed that there existed anything to equal it in the world." Domingo Paes in his letter from India to Portugal wrote to the historian "Vijayanagar cannot all be seen from any one spot, but I climbed a hill when I could see a great part of it; I could not see it all because it lies between several ranges of hills. What I saw thence seemed to me as large as ROME and very beautiful to the sight." Sri K. Raghavacharyulu winds up the article on the ruins of Hampi in the

eternal, was fixed. Vidyaranya is said to have directed that the foundation-stone should be laid at the signal given by his blowing

Rajahmundry Historical journal thus :—"The Ruins of Hampi are a marvellous sight for gods to see. The sacred place ought to be a place of pilgrimage for every patriotic Indian as being the only remains of a vast mighty Hindu Empire during the medieval period."

VI. Krishnadevaraya's Greatness and Popularity

It was during Sri Krishnadevaraya's time that Hampi rose to be the paramount metropolis and unparalleled city for its splendour, vastness and richness. Vijayanagar Empire was at its zenith during the reign of Krishnadevaraya (1509-29), who was a contemporary of Henry VIII of England. He belonged to Tuluva Dynasty (from 1508 to 1569 A.D., with four kings.) The third or Tuluva Dynasty commencing from 1508 A.D. was founded by the father of Sri Krishnadevaraya, (Vide picture No 7) the first being the Sangama dynasty who were Yadavas with 9 kings ruled from 1336 to 1486 A.D. The second or the Saluva dynasty consisted of only two kings from 1486 to 1508 A.D. (Vide picture No. 6). The fourth and last dynasty which under its 8 kings lasted from 1569 to 1644 A.D, was the Arvidu or Karnataka dynasty founded by Rama Raya. (Vide picture No 8) This Tuluva dynasty gave to South India the most glorious age in her medieval history. Krishnadevaraya was the "crest jewel of King and mankind, the traditional dignity of the sovereigns as "Defender of faith" (Protector of the path of the Vedas as the Kings of Great Britain are called the defenders of the Christian faith)" (Dr. B. A. Saletore). Paes and another Portuguese traveller Fernand Nuniz, who were at Vijayanagar for three years trading in horses, conclusively prove to us that peace and prosperity reigned in Krishnadevaraya's time and that Krishnadevaraya was a great Emperor beloved of his people;

a conch. But Lord Eswara is said to have given the false signal earlier and misled those who were waiting for the signal. Hence the frustration for the plan for eternity.

Tamil, Telugu and Kanarese people vied with each other in claiming him as their Rayar, Rayalu or Rayaru. His name as well as that of his minister, Thimmarasu or Appaji (5) have become house-hold words in South India.

(5) It is gathered from Paes, Nuniz and Rajasekara Chantra that Saluva Thimmarasu or Appaji came from Aruvelu (6000 Niyogi Brahmin sect migrated from Northern India.) country on the southern bank of the river, Krishna, with its capital at Dharnikota in the modern Guntur District. Though a brahmin, he was an able chancellor and reputed 'Dandanayak' who conquered Kondavidu Durga. He organised an elaborate system of espionage, which brought him day to day news from every corner of the Empire and from the adjacent Muhammadan powers. It is learnt from Rayavachakam that Thimmarsu checked the King for his lack of foresight when he left the capital incognito at dead of night and undertook to run the administration on ideal lines. Being a favourite minister he commanded the whole royal household and taught the King the affairs of the state.

"The narrative of Nuniz, the chronicler, is interesting because it was conglomeration of interpid intrigue and intuitive intervention on the part of the sagacious statesman and far-sighted minister, Saluva Thimmarasu who convinced that the Empire needed at that time, a strong personality at the centre to guide its destinies. He found in Krishnadevaraya such a person and wanted him then," (Sri K. Iswara Dutt)

Nuniz described how Krishnadevaraya's father, Veeranarasimha, at his death-bed commanded, at the instigation of his second wife, that the eyes of Krishnadevaraya should be plucked out and shown to him. Appaji who had apparently acquiesced, got a goat killed and brought its eyes to the king, who after seeing them breathed his last. Rayavachakam gives out the strategem adopted by Thimmarasu in defeating Prataparudra Gajapathi of Kalinga, who excelled in the number and efficiency of war-elephants. Then Thimmarasu advised the king to employ the method of 'bheda' (causing differences between the Gajapathi and his generals). "Thimmarasu ordered 16 jewel boxes in each of which he placed some valuable jewels and also a letter purporting to be from Krishnadevaraya. He despatched the boxes to the 16 patrols who suspecting that it was an attempt to tamper with their loyalty grew indignant, seized the messengers and placed them before the king, who had the boxes opened and the letters read out ending thus:- "The battle is to begin to-morrow. You should, while pretending to fight, deliver "him" into our hands. You may rely on our rewarding you in a fitting and hand some manner. Then the king suspected secret correspondence

There is a legend that Vittala of Pandharpur of Maharashtra had been to see the noble edifice of the Vittalaraya Temple of Vijayanagar and preferred to go back to his former humble abode. Hence the affinity and interest of the Maharattas in this old Imperial capital.

Moreover the Rayas' Ministry represented all parts of the Empire; for instance there was a Tamil minister by name Aramvalartha Mudaliar. In the Tamil poem, Tirupugal, in praise of God Subramanyam, written by Arunagirinathan, there are several references to Vijayanagar monarchs, especially to Proudadevaraya or Devaraya II.

The first half of Krishnadevaraya's reign was spent in consolidation of his Empire and the second in works of peace and promotion of the prosperity of the country, architecture, literature and fine arts.

between his own generals and Krishnadevaraya and believing he could not rely on the loyalty of his patrols, he left the city secretly in the night and took shelter in a forest" (Sri J. Ramayya Pantulu).

Legendry traditions have woven around him some of the following stories :-

(i) Appaji being the minister was privileged to get into the Zenana to see the daughter of Gajapathi betrothed to Krishnadevaraya as an essential condition of peace after the conquest of UDAYAGIRI. Then the Raya is said to have followed Appaji in the guise of a basin carrier. In the Zenana the bride and her maids were taken aback to notice the Royal gold ornaments slipping down on the Raya's anklet. Instantaneously the minister realised the cause for the disturbed looks of the women-folk and kicked the Raya so very vehemently on the pretext of not massaging his legs properly that the Raya took the hint and ran away out of the clutches of the guards.

(ii) Appaji anticipated some trouble from Gajapathi's daughter, who despised Krishnadevaraya as not being of pure royal descent. So on the nuptial day, Appaji is said to have prepared an image in the exact likeness of Krishnadevaraya and filled with honeyed vasanta (coloured water) and placed it on the bed. He concealed himself beneath the cot. When the bride

The unsettled state of the southern country, the fall of Raichur-doab, 'a cock-pit' of rival powers, into the hands of the most powerful Bijapur Sultan, the nearest of the Bahmini Kingdoms to Vijayanagar and the unwhole-some alliance of Gajapati of Orissa with the Muhammadan which were a meace to the Vijayanagar supremacy, determined the foreign policy of Krishnadevaraya.

The Portuguese, who arrived at Calicut in 1498 under Vascoda Gama consolidated their position to such an extent as to enable them to have a governor in the person of Almeida in 1505 A.D. The Portuguese were prosperous traders in horses, which they got from Persia and Arabia and supplied them to the Hindu Kings and Muslim rulers. The representation of this Portuguese trade in horses is found engraved on the out-side basement walls of Vittalaraya Temple; (Vide picture No. 105).

It is learnt from the graphic descriptions in Parijatapaharanam of Thimmana, Rayavachakam of Sthanadipati of Madura Viswanat Naik and Krishnadevaraya Vijayam of Dhurjati and from the inscriptions of Amaravati dated 8-7-1515 A.D., and those of Bukkapatnam, that Krishnadevaraya suppressed in 1511 A.D. the revolt of Gangarajah of Ummathur, who styled himself as '*Penugonda Chakreswara*' and conquered his capital, Sivasamudram (Vide Picture No. 103) an island city situated between the two falls of the river Cauveri, and left it under the viceroyalty

entered the bed-room, she stealthily threw out her golden dagger and struck the object of her vengeance at her mother's instigation, but to her surprise she found the so-called blood sprinkled on her lips to be sweet. While she was repenting sincerely for the heinous deed of killing her Lord, whose blood was so sweet, Appaji came out and chastised her for the folly of her rashness. He convinced her that Krishnadevaraya was of pure royal line.

of his minister's brother. On his return journey to the capital, the King visited Srirangapatnam.

This is the conquest of the Karnatic area. Gangaraja whom the Raya defeated, put an end to his life by throwing himself into the Cauveri. Krishnadevaraya then set up Chikkaraya as Viceroy on condition of his paying him an annual tribute of one crore of Rupees besides military quota.

The inscriptions of Udayagiri and Kandukur (Nellore Dt.) record that the Raya's expedition against the East coast was in 1513 A.D. Krishnadevaraya marched via Gutty and Gandikota to the impregnable citadel of Udayagiri under an ally of the Muhammadans, Prataparudra Gajapati, (6) who, though the king of Orissa had sway over the whole of the Eastern Andhra Country or Kalinga (i.e. the eastern and north-eastern frontiers of the Empire) and extended his territory from Puri on the north to Kalahasti on the south and laid siege to it with an army of 30,000 foot, 8,000 Elephants and about 10,000 cavalry. This strong fleet was reduced to submission by his minister Thimmarasu, after 18 months siege on 9-6-1514 A.D. In this connection Krishnadevaraya-Vijayam records that the Chiefs of Aravidu, Toragollu, Gobburu, Nandyala, Owk, Velugodu, and Revala, the Tuluva lords and the Boyas fought on the side of the Raya.

Gajapati concluded peace by giving in marriage his daughter, Chinnamamba to Krishnadevaraya.

On his home-ward journey, Krishnadevaraya visited Tirupati Temple, (Vide picture No. 103-8) where the Raya's image with the images of his two

(6) "Gajapathi" because of the possession of more war-elephants than any other king, while the Muhammadans were called the "Asvapathis" due to their superiority in Cavalry and the superior strength of the Vijayanagar monarchs in their infantry entitled them to be called "Narapathis" (Lords of men).

queens in copper plates are found. (Vide picture No. 9) He brought from Udayagiri "the beautiful image of Sree Balakrishna and installed it in a jewelled mandapam in the Krishnaswami Temple at Hampi." (Sri K. Iswara Dutt) (Vide Picture No. 21). Though the temple is in ruins now, its image is in the Madras Museum.

The next expedition of Krishnadevaraya was against Virabhadra, son of Gajapati, Viceroy of Kondavidu, (now in Guntur District) the principal ruler of Telingana assisted by some Muhammadan and Oriya warriors. On the way, the Raya conquered the tiny provinces of Kandukur, Vinukonda and the Palnad (Guntur District.) His minister, Salva Thimmarasu contributed much to the conquest of this impregnable fort after two months' seige "on Saturday, the 11th day of the bright fortnight of the month of the Ashada in the Saka year 1437 corresponding to 23rd June 1515 A.D." Artillery made its first appearance in the use of seige guns at this battle. Then the minister's nephew was appointed the Governor of Kondavidu.

Soon after the fall of Kondavidu, Krishnadevaraya, marched against Kondapalli in Krishna District and conquered it.

On his return journey to the capital, the Raya visited the famous temple of Amareswara in Amaravati on the banks of Krishna (Guntur District) where he performed the Tulapurushadana ceremony and his queen, (7) Chinnamadevi performed the gift called 'Ratua Dhenu' (Cow of Gems) and his other queen, Thirumaladevi, made the gift called 'the seven seas.' The King

(7) The traditional episode is that Chinnama Devi (Annapurna) daughter of Gajapathi suspected the Raya's Kshatriya birth and plotted against his life. With a view to stab her husband, the Raya, she concealed a fine dagger in her gold belt. But the

then visited on 25—7—1515 A.D., Srisailam Temple and built the row of Mandapams on both sides of the car-street.

Another expedition against Kalinga was undertaken. On 30-3-1516, A. D. (Saka 1438, Cyclic year Dhatu, the twelfth day of dark fortnight of Chaitra) as gathered from Parijata-paharanam of the Court-poet Thimmana and from Ahobilam and Simhachalam inscriptions of Krishnadevaraya and from 'Amuktamalyada' Krishnadevaraya planned to invade Gajapathi's own kingdom and seize his capital, Cuttack. Peddana, poet-laurate, in his Manucharitra described the emperor's route and stated that the king planted a high pillar of victory at Pottanur (near Bhimilipatam). The Simhachalam inscription states that Krishnadevaraya followed by his two consorts, Tirumala Devi and Chinnama Devi, after conquering Udayagiri, Addanki, Vinukonda, Bellamkonda, (8) Nagarjunakonda, Kondaveedu, (9) Kondapalli and Rajahmundry in Godavari District visited Simhachalam and gave magnificent gifts to God Varaha Narasimha. Krishnadevaraya, on his return journey to the capital via, Rajahmundry visited Bezwada or Vijayavada from

bride while loosening her belt, in her confusion, left the dagger slip down at the feet of her husband. The Rāya for her treachery banished her to live in the Kurnool Forests. There she devoted her time to the building of the celebrated Cumbum Tank formed by 'Seven-hills'. She is said to have been later on taken back by her husband, when convinced of her sincere repentance."

(8) In 1926 the archaeological findings of Nagarjunakonda with an extent of 22 acres near Pullareddi Village of Palnadu Taluk in Guntur District were unearthed. They are of great historical importance, because of the remnants of Buddhist's sculpture, inscriptions, stupas, Viharas and Universities. In the 3rd Century A. D. Nagarjunakonda might have been the capital of Ikshwaka Kings, who ruled over Praga-dra (Eastern) territory.

(9) Kondavidu is said to have been won by the foul method of the wicked brahmin, Bhaskarudu, by getting rid of powerful Reddy Kings.

where he visited the temple of Sri Andhra Vishnu at Srikakulam (capital of Andhras 2000 years ago or in 3rd century B.C.) near Musulipatam, Kalahasti, where he caused to be built the hundred pillared mandapa and the big gopuram on the eastern gate, Tiruvannamalai, where the thousand pillared mandapam was put up, Chidambaram, where he constructed the northern gopuram of that temple and Conjeeveram and made munificent gifts to the temples in southern country, as an act of gratitude for the victories he achieved." (Sri K. Iswara Dutt). The subjugation of Gajapathi's powerful kingdom, difficult of access abounding in hills and forests, was brought about by the strategy of the minister "Thimmarsu" adopting the scheme of 'bheda' i. e. causing differences between Gajapathi and his Generals (Vide the previous footnote under the life of Appaji.)

The next successful expedition of Krishnadevaraya was on 13-7-1516 A. D., against the Tulu kingdom of Mangalore on the west coast through Kadur District of Mysore State.

His fifth conquest; Tulu Kingdom.

The battle of Raichur:-- Literary evidence of the importance of this battle on 19-5-1520 A. D. is found in the description of Amuktamalyada written by this Emperor-poet. Nuniz's descriptive narrative of this battle though 16 years after this conquest, is graphic. The immediate cause for the out-break of war was the refusal of Ismail Adilshaw of Bijapur to hand over Sidde Markar, a Muhammadan dealer in horses who absconded with the money given by Krishnadevaraya. The garrison of the impregnable fort of Raichur ordinarily consisted of 8,000 foot, 400 horses and 20 Elephants and over 200 heavy pieces of canon. It was considerably reinforced for this special purpose to deal an effective blow at the invader. The Hindu

Krishnadevaraya's Sixth and last battle of Raichur 1520 A. D.

army consisted of over half a million foot armed with arrows, swords, muskets, daggers and spears, 20,000 cavalry and about 600 Elephants with howdas from which fighting men discharged missiles with swords tied up to their trunks to cause much havoc.

At the outset, the Raya's forces began to retreat. But Krishnadevaraya, who led the army with conspicuous and indomitable valour, harangued so very movingly that the scattered forces mustered strong, and the entire army fought as one man till the muhammadans were completely routed, forcing the leaders of the opposing forces escape under different disguises. Then the Vijayanagar banner having the royal insignia of a boar (Varaha) and a sword in front of it was hoisted on the fort of Raichur.

Krishnadevaraya recovered thus the fortress of Raichur, the great "Chinese Wall" which served to stem the tide of the Muhammadan incursion in the debatable land i. e. the doab between the rivers Tungabhadra and Krishna, the bone of contention for the previous two centuries between his predecessors and their northern Muslim neighbours.

As early as 1443 Abdur Razzack's version is that the troops numbered eleven lakhs with more than one thousand elephants. According to his *Army*. (10) statement there were in the city of Vijayanagar itself ninety thousands of men fit to bear arms. The Raya spent nearly half the revenue on the four branches of the army (Vide Picture No. 103) i. e. Elephants, cavalry, chariots (gradually disappearing because of the advent of artillery) and infantry.

(10) The king had his own paid troops. He had 800 Elephants attached to his person and 300 horses always in his stable and for the expenses of these he devoted the revenues that he received from his city of Vijayanagar.

According to the narrative of Paes, the Portuguese chronicler, Krishnadevaraya had continually in readiness to be despatched to any quarter, one million fighting troops, in which were included 35,000 cavalry in armour. When the king wished to impress on the enemy the strength of his power, he put into the field two million soldiers. The King fixed, as in the case of revenue, for each of the nobles the number of troops he must maintain in foot, horse and elephant to assist the emperor during war and to protect the empire from external aggression; e. g. the Prime Minister Saluva Thimma whose income was over ten lakhs of pagodas of gold coins, had to maintain a force of thirty thousand foot, three thousand horses and thirty elephants contributing one-third of his income as tribute.

In the words of Abdur Razack, the Persian Ambassador, who stayed at the city of Vijayanagar from the end of April till the fifth December 1443, Devaraya II's territory *Extent of the Empire: Its Capital and Administration.* comprised a space of three months' journey and his empire extended from the Krishna River to Cape Comorin and from sea to sea. The Vijayanagar empire of Krishnadevaraya comprised the present Madras Presidency with the addition of a small part of Bombay Presidency, Mysore and other states of the Peninsula (Vide Picture No. 103). The Empire extended from Cuttack in the East to Salsette in the West. It possessed an extensive sea coast with a number of ports through which foreign trade was largely carried on.

The Empire has all along comprised the Kannada country in the West and the Telugu country in the East with its capital near Bellary, which is a bi-lingual centre. In its restricted sense now the territory of Krishnadevaraya under the term 'Rayalaseema' comprises the four ceded districts, Bellary, Anantapur,

Cuddapah and Kurnool and the District of Chittoor. In the name of Rayalaseema are run a Mahasabha, banks, one printing press. Textile Mill and vegetable oil factories and several other industries, besides a Poly-Technic School at Bellary. In this area where once it rained gold, rain has now become as rare as gold, causing frequent famines, as a protective measure of which the present Tungabhadra Project has been undertaken.

“Krishnadevaraya set up a Central Government strong enough to preserve Hindu Society on the time-honoured principle of the ancients. He understood that if his rule was to last long, his Empire was to be the channel through which the ancient currents of Chola and Karnataka life were to flow undisturbed for the betterment of the land, from the setting up of pillars to commemorate a victory to the performance of the Tulapurushadana ceremony, from the checking of revenue registers to the exemption of some useful commodities or class of men from taxation, he set to work on the old principles of the old ones which had guided the affairs of the Tamil and Karnataka lands from the dawn of history” (Dr. B. A. Saletore)

It is learnt that under such powerful monarchs, South India had popular assemblies representing villages or groups of Villages. Besides caste-panchayats, there were self-governing village Unions. The modern trend is to restore these village republics.

Krishnadevaraya's Buildings:- To him goes the credit of having done most to beautify the Imperial city. It is learnt from the chronicle of Nuniz that at the request of Krishnadevaraya the Governor of Goa sent Joas della Ponta, a great Portuguese worker in stone “who introduced the use of limemortar in

A great builder.

the treatment of brick-work, and who supervised at Vijayanagar the building of the large water reservoir known as Ravarakeri. He signalized his accession to the throne by building the towers to the western gates of Pampapathi and Hazara temples, the huge statue of Ugranarasimha, the Vallabapuram Anicut (11) across the Tungabhadra, the Basavanna and Raya (12) channels and the huge embarkment near Hospet now known as "Ravarakeri" (13) (Vide Picture No. 17). The hill with the railway line divides the Rayarakeri and the Reservoir of the Tungabhadra Project here. The irrigation channels and the extra-ordinary number and size of tanks dug for irrigation purposes demonstrate the care with which the Rayas endeavoured to promote the agricultural resources of the country.

The construction of Bukkarayasamudra tank of Anantapur and Anantasagaram tank of Nellore district, formed by damming the river. Kethamanneru, with hills on three sides are some of the works of the Vijayanagar monarchs. Kaluvayi and Atmakur tanks of Nellore district were constructed by Krishnadevaraya soon after the conquest of Udayagiri.

Krishnadevaraya built Nagalapur in honour of his mother Nagamba, and Tirumaladeviyarapatnam, Hospet or New Town after his wife.

11 Vallabapuram Anicut across the Tungabhadra river is about 12 miles south-west of Hospet. From this anicut flows the Basavanna Channel.

12 *Raya Channel*.:- The ascent of this canal along the hills between the 15th and the 18th mile is a piece of wonderful engineering skill.

13 *The Rayarakeri* - This is separated by a wide hill from the site of the Tungabhadra Project. Though dry, it can be converted into a fine tank, if the sluice passage, which is so big as to admit of the entrance of an Elephant, is closed, or a channel from the nearby Tungabhadra Project may fill it with water. The belief that the huge bank of this tank, which is utilized for the conveyance of the high road from Hospet to the Western taluks being of mere earth-work sucks away water needs

He repaired and restored many south Indian temples which here made live institutions. Most of the big towers on temples in South India go by the name of Raya Gopurams in his honour. It is said that the Raya built the Gaggan Mahal at the fort of Penukonda hill and made Penukonda his summer residence. He constructed the tall pinnacle and the fine pillared mandapams of Kalahasti Eswara Temple, the northern entrance gate of Chidambaram Temple, the eleven-storied Gopuram of Tirupati Temple and the long rows of Mandapams on both sides of the Srisaila Brahmotsava festival route.

"The numerous temples that now adorn the South Indian land-scape owe their existence to the munificence of its monarchs. To whatever faith they belonged, they constructed temples to the Gods of the other faiths also. The selection of sites for these shrines shows also their aesthetic bent of mind; temples were built on the bank of a sacred river, or in the midst of a valley or on the peak of a mountain or in the heart of a populous and religious centre of pilgrimage..... These temples were august administrative institutions in themselves (being an important branch of local self-government) and managed by committees of priests or agents probably elected by the villagers or appointed by them or by the state the South Indian Temple was a powerful economic and social entity besides being a source of religious inspiration. It was the one institution common both to the ruler and the ruled enjoying the fullest advantage of their healthy co-operation. The last ruler of the first dynasty forsook Saivism and became an ardent Vaishnava and the subjects also followed the same faith. The monarchs of the second third and fourth dynasties were all fervent Vaishnavas, but they

investigation because the rocky hills nearby form the basis or foundation of this tank bank. It is at the north-western mouth of the Valley entering into the Sandur hills, 3 miles, south of Hospet.

never forgot their tutelary God, Virupaksha" (Sri K. Iswara Dutt).

The greatest heritage which Krishnadevaraya gave to the Empire was religious toleration. There was an atmosphere of good-will and harmony among all the religious creeds through royal mediation, in spite of the religious excitement and moral awakening due to the urging of the doctrines of Vedanta, Adwaita and Dwaita and those of the Lingayats and Jains by their respective creeds with unbounded zeal. The conflict of the Vijayanagar monarchs with the Muslims was political rather than religious. They tolerated Islam within their own jurisdiction. They employed muslims in their own service and patronized them in several ways.

"This age reconciled and healed sectarian strifes in the absolute tolerance extended to all faiths. The muslims, too, were allowed to build their mosques and worship after their own mode. Even their acts of desecration came to be condoned in the case of the famous Babanna Darga of Penukonda which was richly endowed with land and village by the emperors of Vijayanagar for its maintenance. Rani Mangamma of distant Madura gave grants to this shrine, which became an object of veneration to the Hindu as much as to the muslims.....The soul of Vijayanagar was indeed in quest of immortality and in its ardent pilgrimage was prepared to frequent the temple, church and mosque, the abodes of saints and fakirs. God is worshipped in every shrine and through every tongue" (Prof: P. Ramamurthy.)

Nuniz, the Portuguese chronicler related, "Krishnadevaraya made in his time (1520) a lake which lies between two very lofty hills. A great Portuguese worker in stone from Goa built this tank." He mentions the existence of two lofty ridges on each side with strong gates and towers guarding the entrance and this was the principal approach to the capital from the south. Above

Krishnadevaraya's patronage widened into the patronage of literature and learning. He was himself the author of an excellent Telugu poem known as "Amuktamalyada". The best known of the eight Telugu poets of his Court was Alasani Peddana. The rest are Nandi Thimmana author of *The Augustan Age of Telugu Literature*.

Parijathapaharam, Ramaraja Bhushanudu, author of Harischandra Nalopakyam, Kumara Dhoorjati, author of Krishnaraya Vijayam, Ayyalaraju Ramabhadrudu, author of Ramabhyudayam, Madhiagari Mallanna, author of Rajasekara Charitram, Pingali Suranna, exact contemporary of Shakespeare and author of Kalapurnodayam resembling 'Comedy of Errors' and Tenali Ramakrishnudu who was the Court Jester. Every one is aware of Tenali Ramakrishna's witty stories. There is a solitary stone arch on the summit of a rock at Hampi visible from all directions (Vide Picture No. 93). The legend is that Tenali Ramakrishna set up this arch in commemoration of the occasion when it rained gold. The saivite termination of Ramalingadu has undergone a change to Ramakrishnudu in the Vaishnava Court of Krishnadevaraya. He is the author of Panduranga Mahatmyam, one of the Pancha Maha Kavyas in Telugu. These *Asta-Diggajas*, the eight Elephants which supported the world of Telugu literature flourished in the Court of Krishnadevaraya. "The poets and artists of this age have become lovers of the beautiful and worshipped beauty endowing it with countless forms, literary, artistic and architectural" (Prof. P. Ramamurthy.)

Telugu literature now reached its meridian splendour. Krishnadevaraya held the poet-laurate Alasani Peddana, in such great esteem that he him-

the tank was a very large ridge all enclosed and in the middle some very strong gates with two towers and within were always posted one thousand men on guard. This tank supplied water to Nagalapur, the present Nagenahalli and the city of Vijayanagar.

self gave a helping hand to lift the the palanquin in which the poet's book known as "Manucharitra" was placed and taken in procession (Vide Picture No. 11) Moreover whenever he met the poet while riding on his elephant, he gave him a lift. He honoured the poet by putting on the poet's ankle the Royal chain of honour or "Gandapendaram" (Vide Picture No. 10-12) Oil paintings of these pictures are exhibited in the Hampi Hemakuta Ashrama.

There is even now a trace of this royal patronage of a family of Pandits in Brahmanakraka of Kavali taluk (Nellore District). One of the ancestors of this family, Karavi Rama Sastrulu, is said to be the recipient of that Agraharam from Krishnadevaraya. This family has a 'Dana Sasanam' or gift-deed on copper plates.

The marked leaning, which the Raya showed for all things Telugu heighten the belief that his family might have been of Telugu origin, even though there are differences of opinion that Krishnadevaraya descended from an off-shoot of the Royal Family of Telungana. Any how the historians are unanimous that the first dyansty of Sangama was purely of Kanarese origin. The Kanarese leanings of Vijayanagar monarchs, whose capital was in the heart of Karnataka, are proved by the Kanarese Script used in the stone inscriptions scattered about the ruins and by the royal tutelary deity being Lord Virupaksha.

VII Our Hampi.

In ancient times, according to legend, there existed in the South three great kingdoms. The first kingdom was the Rakshasa kingdom, which embraced Ceylon, in which the capital of Hampi. Lanka was situated, and the maritime districts of the South. The second, the capital of which was Kishkinda on the Tungabhadra at the site of the Modern Vijayanagar and Anegundi,

was the 'Vanara Dhvaja' or monkey flag. It was Matanga Parvata (Vide Picture No. 31) one of the five hills which guarded the City (the other four being, Malyavanta, Hemakuta, Basavasringa and Kishkinda), which Sugriva could ascend and Vali could not. To the north of these was the third kingdom, with its capital at Ratnapur in the central provinces.

According to tradition KISHKINDA in which some of the most dramatic scenes in the great epic of Ramayana took place is this self-same Hampi. Southern Benares (Dakshina Kasi) is another term for Hampi, because of its sacredness.

The following are the places identical with those of Hampi:—

1. Kishkinda was ruled by Vali and Sugriva, two brothers of the monkey race.
2. Matanga Parvatham, on the top of which was the hermitage of Matanga Rishi.
3. Woods of Rishyamuka Parvatham, on the northern bank of the river Tungabhadra, to which Sugriva with his minister, Hanuman fled from his antagonistic brother, Vali, who had the power of taking away half the strength of his opponent, and who was reputed to have brought Ravana and used him for a time as a toy.
4. Valikastam (the cremated remains of Vali), where Vali was killed by Rama's arrows passing through seven Malmirah trees and burnt.
5. Malyavantham Hill, where Rama waited till Hanuman searched for and brought back the news of Sita at Lanka.
6. Madhuvanam, the bee-hive garden of Sugriva.

7. Sugriva's cave in which Sugriva kept Sita's jewels. The marks on the rock here are identified with those made by the garment of Sita as it fell down while dragging it from the bathing tank, Seetha Sarovar (Vide Picture No. 97) nearby at the sight of a huge bird flying above.
8. Sita Devi, while being carried away by Ravana, is said to have bundled her jewels and dropped them down at Pampasarovar. The same Pampasarovar of Ramayana fame is now located in Anegundi.
9. Anjanadevi Betta, the birth place of Hanuman, is in Anegundi.
10. The Pampapati Temple is known as Virupaksha Temple. The word PAMPA is the ancient Puranic name of the river Tungabhadra on the Southern bank of which stands this Temple. The term Pampa has given the village and the ruins the name by which they are now known. For 'HAMPI' (14) is a corruption of 'PAMPA', the initial 'P' of the old Kanarese changing into 'H'.

Sabari Ashrama in the first court-yard enclosure of this temple and her cave near Pampasarovar of Anegundi and Hemakutam hill with a group of Jain temples on its southern are note-worthy.

(14) "Are those the Ruins which to-day, have been these four hundred years and ever glowing with life brighter than ever. See here at Hampi, Lo!

the magnificent Monolithic Car;

The Mightier ranges of the rocks of Rishyamuka;

Drink in the Panorama deep of the past glories from the watch Towers;

This the sacred soil rendered sacrosanct unto eternity with the heroic and holy tread of Sita Devi, the wife ideal or all faces unto eternity.

Yonder Narasimha who routed the hordes of the invading enemy shooting pitfires from his wrathful eyes;

VIII Hampi Car Festival.

The Car Festival of Hampi (Vide Picture No. 14) is a very significant occasion in April, when several thousands of people visit from far and wide for the annual function of dragging two huge cars. What an unique sight it is to witness the surging crowd in the Hampi Bazar then and picture to our mind the pomp and glory in the by-gone days, when this selfsame Bazar hummed with continuous human life. Several excursion parties can be seen visiting the famous ruins throughout the year. Ere-long it promises to be a greater tourist centre because of the Hydro-electricity scheme connected with the nearby Tungabhadra Project.

The Hampi Bazar, almost desolate for the most part of the year, bestirs with life during the car-festival, which give us a faint idea of what it should have been in the days of yore as a resplendent Imperial capital ranking among the first class cities of the world and being the centre of trade and business, culture and learning.

There overlooking the pretty brink of the holy bank of Chakratheertha the matchless wielder of the mighty Kothanda, Sri Rama, the hero Ideal;

Feast your wandering eyes a while on the magnificent edifice of the Temple of Vittala, which with its wonderfully vivid and varied art of sculptors' chisel appears to have rained showers of unsatiatingly sweet, 'Silpamrita' on the stern rocks strewn around thirsting for the cloud bursts; Lo! the lofty spires of Sri Bhuvaneswari; the charming 'Kamalalaya' (the Lotus Mahal); Around mark the retr-ats within whose sheltering cover the saintly dame, Sabari, bent with age but brimming with love divine achieved the fulsome fruits of her long and fond longing for the 'Dharsan' of the Lord, and treated him to a beautifully simple fare of wild berries tasted by her to ensure the best choice.

Two cars are decorated and dragged then signifying the marriage celebration of Pampa with Virupaksha. The legend as given by Mr. *Description*. A. H. Longhurst is:- "Pampa was a daughter of Brahma, who went to bring fruits and flowers to the holy rishis who, in old times, lived on Hemakutam. Pleased with her faithful service they asked her to name a boon in return. She replied that she wished to wed Virupaksha-Taught by the Rishis, she did such penance that Virupaksha looked with favour upon her, espoused her, and took the name of Pampa-Pati or Lord of Pampa, the ancient Puranic name of the river Tungabhadra. Under the name of Pampa or Virupaksha' he is still worshipped in the temple facing the Hampi Bazar." (Vide Picture No. 102)

IX Size, Nature, impression and Location of Hampi.

Hampi, the capital of the old Vijayanagar Empire:-
The selection and construction of the capital at Hampi satisfy the art injunctions except
Size of that it is far away from sea, and that
Hampi. it is not even-grounded plain. To the medieval mind Hampi admirably fulfilled all the other requisites 'Seven' is a mystic number and at hampi we have the famous seven hills, the Hemakuta, the Rishyasringa, the Matunga, the Anjana Parvatha, the Malyavantha, the Sugriva Khilla and the Jambavantha, all enclosing a region full of water and luscious vegetation.

Extent:- From the fortification of the south beyond Hospet, to the extreme point of Anegundi on the north, the distance of the old Vijayanagar (Hampi) is 12 miles. From the western fortified walls to the

Proceed on and on, and the living, pulsating, throbbing, mutely eloquent ruins of Hampi will speak with a thousand tongues of the glories that are gone and still glowing with a message stirring with sweet melancholy to posterity who seem to see, and yet grope about blind, poor, dumb stones," (Sri S. R. Vattam)

eastern defence situated towards Kamppli and Daroji, the distance is 10 miles. The circumference of this city was 60 miles. The strategic importance and natural advantage of this city lay in its geographical position. The river Tungabhadra defended it on the north. High hills encircled it on the north and west.

Nature of the country:- "In the ruins we have around us nothing but nature in one of her wildest moods; lofty hills near and far, formed almost entirely of huge, confused, tumbled boulders of granite. Up the sides of rocky hills and along the low ground between them run the lofty and massive fortified, enclosing walls of the heart of the old city and in the valleys among them stand its deserted streets and ruined temples, mantapams and palaces. The lowest ground of all is covered with fields of green crops and golden grain watered by the channels from the narrow Tungabhadra" (Mr. A. H. Longhurst) with the double rows of mountains on either side formed a natural barrier on the north.

General Impression:- "For miles and miles around, the visitor sees in a chaotic confusion, and in every state of dilapidation, temples, shrines, pillared halls, pavilions, rest-houses, gate-ways, walled enclosures, images and temples, great and small, but towering in grandeur and dumb eloquence above their own ruins to tell their life story." (Mr. C. H. Gowd)

Seven citadels and Fort walls:- Abdul Razack's description of the city of Vijayanagar in 1443 is that it was built in such a manner that seven citadels and the same number of walls enclose each other. In the matter of these seven lines of defence, the Vijayanagar sovereigns followed the classical model. The first line of fortification refers to that at the neck of two hills, south-west of Hospet. The

second line of wall must have been at the present Hospet town. The third was on the north of Hospet. The fourth line is visible on the south of Malapanigudi village, north of which is the fifth line of wall, where there is still a massive gate-way. The sixth fortification can be traced to the south of Kamalapur tank. The seventh line of wall is the inner-most of the existing long lines of great walls enclosing the palace and other public buildings measuring $2\frac{1}{2}$ miles from east to west and one mile north to south. The space in the first three forts was utilized for cultivated fields and fine gardens with houses. In the spaces among the remaining four fort-walls were people, shops and bazaars.

“The country,” says Ferishta, “is full of fastness and woods almost impenetrable to troops. The second line of defence was an enclosure about fifty yards deep dotted with half sunken rocks that made it impossible for the enemy to push forward their cavalry divisions. It is so built that it has seven fortified walls, one within the other; beyond the circuit of the outer wall there is an esplanade extending for about fifty yards, in which stones are fixed near one another to the height of a man and are half buried firmly in the earth, and the other half rises above it so that neither foot nor horse, however bold, can advance with facility near the outer wall.” Behind the stones came the third line of defence, mentioned by Abdur Razac, the massive walls of the stone, range within range, with fortified bastions in every one of them. Seven walls encircled the city which hummed with life.

By the King's palace there were four bazaars situated opposite to one another. According to Paes, it seems as if the city of Vijayanagar was the meeting place of traders of the world. Barbosa also bears witness to the cosmopolitan nature of the citizens of Vijayanagar. It is of great interest and inspiration

to reconstruct and visualize from the present utter desolation the palaces, abodes, of nobles, and buildings of public entertainment as they should have been in fact during the palmy days of Vijayanagar Empire.

“We know from the remains discovered on some of the ruined stone basements of palaces and other ornamental buildings here, and also from the graphic descriptions recorded by early travellers who visited Vijayanagar in its palmy days, that the superstructures of the chief buildings, other than temples, were mainly constructed in wood, probably elaborately carved in much the same style as that which we now see on the ruined temples. The roofs and verandahs were no doubt covered with thin copper sheets or plates to protect the wood-work below owing to the perishable nature of wood; even when protected with a thin metal covering, and the fact that the Muhammadan soldiers set fire to every building that they thought might be destroyed in that manner, it is not surprising that none of these wooden superstructures survive. However, a study of the details shown in some of the existing stone buildings helps one to form a fairly accurate idea of what some of these gorgeous wooden buildings must have appeared like with their painted wood carvings and gilded metal work” (Mr. A. H. Longhurst)

Number 1 to 12 are marked in the pictorial representation of the letters Hampi ruins (Vide the Picture No. 104). In the enclosed guide Map *Guide Map of Hampi.* the Numbers from 1 to 46 are marked, not in serial order; but they are entered here and there. To locate them in the map needs some time and patience. For an Educational institution Excursion Party visiting Hampi, it is necessary to enlarge this map and clearly indicate the numbers to enable the visitors to understand the names of places.

Such of the pictures which are not covered by the Photographic views and other drawing may be seen in the drawings shown (Picture No. 13)

Short Notes on the Geneological tables of Sangama and
Saluva Dynasties in Picture No. 5 and 6.

Sangama Dynasty.
(9 Kings 1336 to 1486 A. D.)

1. *Harihara I*:—(1336-55 A. D.) First ruler of Anegundi. Extended the Vijayanagar Empire to the West Coast. Subdued Karnataka Jaina Chameya Nayak. Built Bademi Fort. Won the title 'Purva-Paschima Samudratheeswara'.

Kampadū:—Conquered East, making Udayagiri capital with Sayana as his Minister.

2. *Bukkaraya I*:—(1355-77 A. D.) First Commander-in-chief. First ruled Penukonda, Chandra-giri and Gooty. As Emperor protected Andhra-Karnataka kingdoms. Conquered Kanchi and then Madura. Minister Madhava ruled the Western part. Fought the Bhamini Sultans twice.

Cause of the War:— In 1368 the Bhamani Sultan sent the musicians to Vijayanagar for payment. The Raya insulted the messenger by taking him in procession on a donkey with clean-shaven head. The Raya stationed at Adoni, 30,000 cavalry, 3000 elephants and 1,00,000 infantry and then marched a part of the army to Mudugallu of Raichur in the two-century debated triangular piece of land between the Krishna and the Tungabhadra rivers and devastated it. In a frenzy Mohammad Shah avowed to do away with at least one lakh of Hindus. He laid seige to Mudugal and Adoni.

Marappa:— Marappa ruled Mysore, Shimoga, North Kanara with 'Chandragutti'; Added Vanavasi (capital

of Kadamba Kingdom.), Goa. His Minister was Madhava.

Muddappa ruled Tekkalinadu.

3. *Harihara II* (1377 to 1404 A.D.) He had 27 years of peaceful and prosperous reign. Hence the title 'Maharajathiraja, Rajaparameswara'. The growth of the empire due to his 5 famous ministers, Sayanacharyudu, Madhavamanthri, Muddappa Dandanathudu, Gundapa Dandanathudu and the Jain Irugappa Dandanayaka who is the author of 'Nana Rathna Mala' and builder of ganigitti temple. The Raya's son conquered and ruled Thundan, Chola and Pandya kingdoms. His inscriptions are found in Andhra Desa, Dharwad, Kanchi, Chengalpat, Tiruchanapalli etc. He had friendly relations with the Reddi Kings of Kondavedu and Rajamahendravaram, to whose son the king gave his daughter in marriage. Thus he had effective control over Gajapathi.

Firoz Shah, who built 'Firojabad' on the river Bhima was Bhamini Sultan who was at enmity with the Vijayanagar monarchs. When encountered with the mightier Hindu army at the Krishna river his Kazi in the guise of a saint got into the midst of the Hindu army Camp, contrived to join a party of musicians through which he killed the king's son and caused much commotion and confusion in the Hindu Camp. Thus he secured a Victory for muslims. He then marched on Vijayanagar by crossing the river at Siruguppa and near Kowtalam where he encountered the Raya's army and scored a victory by making the Raya pay the musician who entertained the Sultan. The Sultan's son laid siege for 9 months to Adoni in vain. The Raya built broad streets and put up huge buildings; provided irrigation facilities, improved commerce with foreign countries. His empire extended from Krishna river to Madura and from sea to sea. Though an ardent Saivite he was very tolerant as is evidenced in his reconciling the disputes of the Jains and Vaishnavas of Sravana Belagola in 1368 A.D.

4. *Bulkkaraya II*:- He purified the administration and made the people happy and prosperous.

5. *Devaraya I. (1406—1422)* Lakkana or Lakshmidhara who was Minister protected the king from intrigues. He set up the image of Vinayaka in Mal-yavanth Hill Cave. He built fort walls and watch-towers in the city and an anicut 12 miles away across the Tungabhadra for supplying water to the city, its fields and gardens. From these irrigation canals the income was 12 lakhs of rupees. First battle with the Bhamini Sultan in 1406 A. D. Cause:- the King's frustrated love with the beautiful farmer's daughter of Mudugal and his defeat. Feroz Shah was 4 months out-side Vijayanagar city causing havoc. So the king concluded a peace. He is said to have given his daughter in marriage to Feroz Shah:

In 1419 there was a second battle with Feroz Shah, who laid seige to Panugallu, 70 miles north-east of Adoni for 2 years; but the Raya got the Sultan routed. Feroz Shah died after his retreat.

In 1422 A. D. the third battle was fought with the new Bhamani Sultan. But Devaraya was caught and made to carry a bundle of fuel and then set-free; one day the Hindus pursued the lonely Sultan, who managed to escape; peace was concluded.

6. *Veera Vijayarayudu*:- (1422 and 1423) Known also as Vijaya Bukkarayudu but no clear history. His weak rule led to discontent and migration of people.

7. *Devaraya II*:- Otherwise known as Proudha Devaraya, Immadi Devaraya, Vira Devaraya, Virapratapa Devaraya, Gajabenta (expert in elephant-hunting) "Dhakshina Samudrathesa, Rajathiraja", were his titles. He travelled by sea as far as Ceylon. He was a patron of Jain religion. Much renowned in Andhra-Karnataka areas because of his all round improvement of the city, irrigation, army etc. The

Shah of Persia sent Abdur Razack and the king of Portugal sent Nicolode Conti as ambassadors to the Raya's court whose glowing accounts of Vijayanagar in 1443 are noteworthy. Sreenathadu was the poet-leaurate then.

In 1435 he was defeated in the battle with the Bhamani Sultan. Then he increased the Cavalry strength to about half a lakh.

The treacherous brother of the Raya invited him one day on the pretext of performing the opening ceremony of his new house; when the Raya did not respond he was stabbed and left for dead. But when the brother was about to be crowned, the Raya, appeared in the court and frustrated the evil intentions of his brother who was put to death.

He scored a final victory on Alauddin, Bhamani Sultan.

8. *Mallikarjuna Rayadu* :— (1447-65) He honoured religious heads and granted them endowments. He first conquered Reddi Kings and then led an expedition against Kapilendra Gajapathi Maharaja, the ruler of Cuttack.

9. *Virupaksharayudu* :— (1465 to 1485) He was the last ruler of the Sangama Dynasty. He had all the weaknesses of women, wine and anarchy. Then Purushottam Gajapathi of Orissa invaded Vijayanagar and looted the treasury. He lost Goa.

Saluva Dynasty

(2 kings; 1486 to 1508 A. D.)

This dynasty ruled from the city of Kalyani. It is mostly Andhra. Mention is made about this dynasty in Jayamuni Bharatha as having descended from 'Chandra Vamsam'. They had flags with the insignia

of 'boar' and spear as the chief weapon. Hence the title 'Katariraya' and 'Dharanivaraha'.

1. *Narasimharaju*:- (1478-1490) He was only a vassal and captain under Mallikarjuna Sangama. He defeated Bhamini Sultan at Gandikota and Gajapathi at Kanchi. In the book, *Ramabhyudayam*, written by him, reference is made to his conquest and rule of Kanchi, Cuttack, Kuntala, Chola, (through Tirupathi) Pundraka Provinces and Penukonda and Chandragiri with Narayanavanam as capital. After going to Kumbakonam, proceeded to Srirangam and later visited and worshipped Siva in Jambukeswara.

He travelled to the Himalayas, worshipped Visweswara at Kasi, where he celebrated his coronation ceremony. He reigned with the title 'Raja Parameswara, Maha Rajadhi Raja'.

Tuluva Narasaraju was one of his ministers. He honored the poet, Pina Veerabhadra (Pillala Marri) for his Jaimani Bharatham written under inspiration (i. e. the Goddess Vani writting for him). To prevent Yaswapathi and Gajapathi from crossing the river Krishna, he improved considerably his cavalry by importing fine horses from Persia, Arabia, and other countries and paid for three horses one thousand varahas.

He entrusted his two sons Thimmarayudu and Narasimharayudu to the care of his minister, Tuluva Narasa Raju.

2. *Immadi Narasimharayudu*:- (1490 to 1503) Thimma Rayulu was ruling under the protection, of the minister but one vengeful Sardar killed this king and contrived to shift this crime on Narasaraju. Hence the second heir Immadi Narasimha Rayulu was set up on the throne as learnt from the inscriptions of Muthukur.

The Sardar continued to work against Tuluva Narasa Raju who went to Penukonda, gathered an army and marched on Vijayanagar, got rid of his old enemy and imprisoned the king at Penukonda till his death as the Raya was obstinate contrary to the sound advice tendered by him.

XI Short Notes on the Geneological Tables of Tuluva and

Arvedu Dynasties in Picture Nos. 7 & 8.

Tuluva Dynasty:- (1503 to 1569); 4 kings.

Narasaraju:- He was noted for his valour and courage; he put up a bridge across the Cauveri river, captured Srirangapatnam, conquered Chera, Chola, Madura, Pandya territory and the Muhammadans. While he was on southern expedition his brother Thimmaraju lost Raichur and Muddgallu forts. He patronized the joint authors and poets Nandi Mallayya and Ganta Singiah.

1. *Veeranarasimharayulu:-* (1503 to 1509) Saluva Thimmarasu was his minister. All the rebel viceroys paid their tributes when encountered by the mighty Raya. Hence his title 'Bhuja Bala Raya.'

Inscriptions reveal that he visited the sacred places of Kanchi, Pakshi theertham, Chidambaram, Sreerangam, Jambukeswaram. Kalahasti, Ahobalam, Sreesailam, Tripurantakam, Venkatachalam, Sangameswara, Madura and Ramasethuvu.

His plan to do away with Krishnadevaraya was frustrated by Thimmarasu.

2. *Sri Krishnadevarayulu:-* Born in 1489 ruled from 1509 to 1530; dealt already in detail.

Issues:- Had two daughters and one son. Thirumalambika, daughter of Thirumaladevi was married to

Ramaraya, the eldest son of Araveeti Sri Ranga Raya. Vengalamba, daughter of Chinnamadevi, married Tirumaladevaraya, brother of Ramaraya. The Raya's son, Thirumala devaraya, aged 6 years came to the throne under his father's protection and under the guidance of Thimmarasu or Appaji. Nuniz states that the coronation festivities continued for 8 months. But he died in 1524. The Raya suspected Thimmarasu's son to have poisoned his son. Hence the Raya imprisoned Thimmarasu, his son and his brother Govindaraju.

But Thimmarasu's son escaped from the prison and while he was planning to gather an army and march against the Raya, he was caught and brought to the Raya, who in a fit of anger got his eyes, and the eyes of Thimmarasu and Govindaraju plucked out and had them thrown in prison. It is said that the Raya had another son, 18 months old. From this calamity the Raya became too sick and before his death he entrusted the kingdom to his son-in-law, Ramaraya, with his will that his brother, Achutharaya, just then set free, should be enthroned.

3. *Achutharaya*:- (1530-42) On his release from Chandragiri prison, Achyutharaya visited Tirupathi and he got his coronation ceremony performed in the presence of God Venkateswara. On the way he visited Kalahasti, and had his second coronation ceremony performed in the presence of God Eswara. In 1529 he reached Vijayanagar and had the final coronation celebrated as the virtual monarch of Vijayanagar.

He conquered Pratapa Rudra Gajapathi and set up pillar of victory at the 'Vodya Kingdom'.

Saluva Nayaka, the Governor of Chandragiri, who was entrusted by Krishnadevaraya with the work of carrying out his will during the interim period

without any commotion in the empire, was deposed and in his place Ramaraya was appointed. Saluva Nayak was then sent to be in charge of Chola-mandalam, where he revolted and then sought shelter in the realm of Chera, where the ruler Udayamarthanda Varma, did not pay his annual tribute and he drove away the Pandyan king, Gulasekara Pandya and usurped the Pandyan kingdom. Hence the victorious Southern expedition of Achyutharaya described in Achutha-ramabhyudayam written by the poet Ranganath Dindima, was undertaken by Achutaraya.

He set up a Pillar of Victory on the bank of Tambraparni river, took Saluva nayak, and the rulers of Chera and Chola as prisoners to Sreerangam. The ruler of Chera was set free and made a vassal. It is learnt that Achyutharaya extended his sway over Ceylon, Thembulai, Erada Yarnayam, Kambalam, Yarpaana, and Jaffna. The revolt of the ruler of Ramana-nath was effectively put down. The Pandya king, out of gratitude, gave his daughter in marriage to the Raya.

The Raya before reaching Sreerangam visited the pilgrimage centres of Kalahasti, Kanchi and Thiruvannamalai.

In 1534 he regained Raichur from Adil Shah and then Kondapalli and Kondaveedu forts from Kulikutula Shah of Golconda.

liya' Rama Raya was too assertive to allow the king any freedom. The people were discontented and the vassals too became jealous of Rama Raya. Hence he with his brother, Tirumala and Venkatadri moved to Gooty and Penukonda. There were 200 vassals under whom the kingdom flourished well.

Religion:- Though a vaishnava, Achyutharaya endowed well saivite temples too. With his consort

Varadambika and son Venkatapathi, he performed Tulapurushadhana.

Buildings:- In 1539 he built the Achyutharaya temple at Hampi and continued the construction of Vittala temple.

4. *Sadasiva Raya*:- (1543 to 1568) On the death of Achyutha Raya, the faithful Minister, Pedda Tirumalayya Deva Maharaya, enthroned Chinna Venkatapathi. Rama Raya soon after the demise of Achyutharaya started from Pralaya Kaveri and reached Vijayanagar. Hence there were two parties; The minister became powerful, killed the young king and himself became the ruler.

Then the usurper sent for the Sultan Adil Shah and made him sit on the Vijayanagar throne. Then Rama Raya contrived to send away the Bhamani Sultan by promising to obey the usurper, Tirumalayya. But on the Sultan's exit the tense situation continued. Hence Tirumalayya committed suicide.

Then Rama Raya made Sadasiva Raya, brother of Achyutharaya, king and himself carried on the administration.

Arveedu (Narapathi) Dynasty.

*The Last and fourth Dynasty with 8 kings from
1569 to 1644 A. D.*

1. *Ramaraya*:- (1551 to 1565) The name Arveedu is derived from his ancestors, who ruled Yaravedu, which is the present ruined village of Yellanur on the banks of the Chitravati River (Tadipatri Taluk of Anantapur). 'Aliya' meaning son-in-law has reference to his having married the daughter of Krishnadevaraya of the Tuluva Dynasty. Hence 'Aliya' Rama

Raju. The title 'Narapathi' is due to the large, powerful infantry his dynasty possessed.

First Ramaraya was in the service of the Golconda Nawab, Kutab Shah. When the nawab encroached on a part of Vijayanagar on the border, he set up Rama Raya as ruler, who was defeated by Adil Shah, Bhamani Sultan. The Nawab of Golconda termed Ramaraya as coward and insulted him.

Hence Rama Raya went to Vijayanagar and by his genius made Krishnadevaraya appreciate him and give his daughter Mohanangi or Tirumalamba authoress of Mareechee Parinayam, in marriage. He married three more wives. By his first wife he had two sons, the second of whom attacked the Sultan of Ahmadnagar. By the third wife he had two more sons, the first of whom, Kondaraju became the ruler of Anegundi and the second ruled Raichur.

Ramaraya ruled Vijayanagar for 14 years with great reputation. He set up one nawab against another and kept the five sultans of Bijapur, Ahmadnagar, Golconda, Bidar and Gulbarga engaged in their quarrels.

In 1547 the Vijayanagar king signed a treaty with the Portuguese. This was unfavourable to the Bijapur Sultan. For the Muslim refugees from Bhamani kingdom, Rama Raya afforded all facilities and formed a special muslim street, "Turkee-Mohalla" and built mosques for them.

The Golconda Nawab's brother, Ibrahim, quarrelled with the Nawab and sought protection of Ramaraya, who gave him a jagir. On the death of his brother, Ibrahim became the nawab of Golconda.

The new Bijapur Sultan sought the help of Ramaraya and waged war against the Nizam of

Ahmadnagar to get back Kalyani and Satalapur forts. In this expedition from Ahmadnagar to Daulatabad and from Borande to Kibar, the territory was devastated insulting muslim women and pulling down mosques. This act of Ramaraya exasperated the muslim feelings. Further successful wars also led to such ill treatment of muslims, who all combined together, irrespective of their former feuds, for waging war against Ramaraya.

The combined armies of the Muhammadans marched from Bijapur to Talikota fort, 16 miles away from the confluence of the rivers Krishna and Dhrona. Ramaraya gathered the forces of his vassals and marched to the battle field; both the armies moved along the banks of the Krishna for three days, on the fourth day when the Hindu army was slack, the Muhammadans crossed the river to the south and fell on the Hindu army with all their might and vehemance and utterly defeated the Raya's forces which resulted in the destruction of Vijayanagar.

Though Sadasiva Raya continued in name to be the Emperor, Tirumaladevaraya returned to the Capital and stayed there only for 2 years, then changed his capital to Penukonda. Afterwards a part of Vijayanagar was ruled by the Muhammadans through their representatives.

Then Adoni was captured in 1568 by Adil Shah and ruled by his vassal, Malik Rahiman Khan.

In 1568 Sadasivaraya started for the south to collect the arrear tribute amounts. But on the banks of Cauveri he died.

2. *Tirumula Deva Raya*:—(1569 to 1572 A. D.) In 1569 Tirumuladevaraya is said to have been over 90 years of age. Then he was enthroned at Penukonda. His people were discontented. He had the titles of 'Maharajadhi Raja' "Veeraprathapa Tirumula Deva Maharaya"

He married the second daughter of Krishnadevaraya. He divided the Kingdom into three territories:-

- (1) Andhra (Northern) Mandalam with Udayagiri as capital. The Raya's second son, Sri Ranga Raya ruled as viceroy from Penukonda.
- (2) Karnataka Mandalam extending to the south from Cauveri with Srirangapatnam as capital and from sea to sea. The Raya's third son, Ramaraju, was the Viceroy here.
- (3) Tamil-Mandalam:- comprised of Indu, Jingi Chola and Pandya kingdoms with Chandragiri as capital.

Raya's fourth son, Venkatapathi Raju was the viceroy of this territory.

3. *Srirangarayadu*:- (1572 to 1585 A. D.) His coronation took place at Penukonda in 1572 under the name and title "Srimad Rajadhi Raja Parameswara Sri Veera Pratapa Sri Ranga Raya Deva Maha Raya". He changed the capital to Chandragiri.

In 1576 the battle with Bijapur, resulted in the defeat of the Hindu Army and the fall of the Raya in the enemy's hand. The northern part of Penukonda was included in the Bijapur kingdom. But Bukkapattanam and Anantasagaram were returned to the Raya. The next attack on Penukonda by the Bijapur Sultan was a failure. The Sultan of Golconda attacked Ahobalam in vain as he had to retreat. But in 1579 the nawab of Golconda captured Vinukonda, Kocherla Kota, Kamba, and Bellary Konda. In short the Andhra area including Udayagiri fell into the hands of the Muhammadans. The only region of Andhra that remained to the Raya was Ahobalam and its surroundings.

4. *Venkatapathi Raya*.—(1585 1614 A. D.) A very fine personality resembling 'Manmatha'. First ruled the Tamila Mandalam from Chandragiri as capital. Hence his coronation as Vijayanagar king at Chandragiri. In 1592 he changed the capital to Chandragiri from Penukonda. This Raya was famous in his dynasty because of the extensive kingdom. In 1500 A. D., Immadi Narasimha Raju built Penukonda. Saluva Narasimha Raya built the fort and converted it into a Treasury. Krishnadevaraya built the top-most beautiful building.

The Nawab of Golconda invaded Penukonda but when he found the food shortage and the serious flood of the Krishna, he retraced his steps, and the Muhammadans were pursued up to Pennar river.

The Nawab of Golconda laid siege to Penukonda and destroyed the temples. The battle continued for 3 months when the Hindus contrived to cause confusion in the muslim army and get it scattered by sending a decorated red-coloured bull appearing as a strange animal in their midst.

The Bijapur Sultan attacked Penukonda guarded by the Hindu Army of 7 lakhs of infantry, 40,000 horse and 500 elephants and carried on the siege for 3 months. Then the Captain Hanlenayak of the Nawab's army was won over with 24 lakhs of rupees and five elephants to desert the muslims. Hence the Sultan returned to Bijapur.

The revolts of the Nayaks of Madura and Jingsi and Raya Vellore were put down.

The Raya had friendly relation with the Portuguese who got Pulicat from the Raya and his permission to the Christian missionaries to build churches, one of which was at Vellore.

In 1606 the Raya changed the capital to Vellore from Chandragiri. In 1608 the Dutch were ordered to quit but when the Portuguese were away, they managed to secure the permission of the Raya to put up their buildings in Pulicat.

In 1611 the Raya fell out with the Portuguese when they failed to pay their arrear taxes, imprisoned some of them and took possession of St. Thome; but they were freed when they undertook to pay the Raya 401 pagodas.

To the English embassy, the Raya granted permission to put up their buildings for trade at Pulicat.

His patronage of Literature:—Tatacharyar Vendant Panditha, Tenali Ramakrishna poet and Krishna Kavi, the engraver of inscriptions were in his court. This Raya had six-wives, who never bore him any issue. He died at Vellore in his 67th year. Three of his queens committed 'Sahagamanam' (Sati)

(5) *Ramu Raju*:—(Chikkarayulu)1614: A.D. His removal of three important officers of the state led to the continuous conspiracy, which resulted in the imprisonment of this King, who finally committed suicide. He Ruled for sometime, though the exact period is not known.

(6) *Pedda Venkatapathi Rayalu* (or Gopal Raju) 1642:—The period of his rule too is vague. He ruled till 1642. He is not connected with Aliya Rama Raju, whose brother Venkatadri and his descendants ruled Kurnool kingdom (Kandanolu)

In 1639 March he, through his vassal, Venkatapathi Raya, leased out for two years to Francis Day, agent of the East India Company, an area five miles long and one mile wide in Chennapatnam to build a fort.

As he had no issue, he adopted (Sixth) Sri Ranga Raya, great grand-son of Aliya Ramaraju.

(7) *Sixth Sri Rangaraju*:- (1642 to 1678) The Raya, who ruled for 36 years, was of fine personality, brave and active; He restored the former glory. He successfully stemmed the tide of Golconda Nawab's invasion of Tirupati and Pulicat. The East India Company got the lease of Chennapatnam confirmed by this Raya. It is said that at the end he lost his kingdom and died at Mysore.

(8) *Venkatapathi Raju*:- (1678 to 1680) Very few details of his rule are available except that he ruled for 2 years as gathered from the inscriptions. Thus ended the rule of the Vijayanagar dynasties.

XII A tentative programme for Hampi trip and the names of monuments to be visited.

If the visitor to Hampi stays at:—

- | | |
|--|--|
| 1. Hospet for a day or two to visit the | for its fine natural scenery in the heart of this district. |
| 2. Tungabhadra project and Sugar Factory, he may take advantage of paying a visit to | The Hampi Bus route for 7 miles from Hospet in the after-noon is through |
| 3. The Rayarakeri (now a dry tank, South-West of Hospet), to | 5. Anantasayanagudi, Soolabavi (well) of Malapanagudi, |
| 4. Jambunath temple in a pleasant valley. 3 miles south-east of Hospet and to the exhilarating Ramandrug Sanatorium. Kammathur Manganese Mines and Kumaraswami Temple of old Sandur State, noted | 6. Three Muhammadan Tombs, Kaddirampuram village, Thurtha Channel Bridge to the Stand near Kadlikalu Ganesha Temple. Then the visitor may as quickly as possible visit |

7. Krishnaswami Temple
 8. Small Vishnu Shrine,
 9. Two Huge Monolithic Ganesha Statues (Sasvi-kalu & Kadlaikalu)
 10. Sivaramavadutha Cave Ashrama, Hemakutam Hill with
 - 11.. A group of Jaina Temples, Kasi Viswanath Temple and other Hindu Temples,
 12. Pampapati Temple with Sabari Ashramam and Thirtha.
 13. Bhuvaneswari Temple,
 14. Guliginja Madhavaswami Temple,
 15. Vidyaranya'swami Temple,
 16. Loka Pavana Tank,
 17. Northern Kanigeri Tower,
 18. Manmatha Gunda.
 19. Hampi Bazaar, with the large monolithic Bull at the end. Before dusk it is worthwhile to ascend
 20. Matanga Hill, a conspicuous land-mark to gain a bird's eye-view of the ruins all round in a picturesque setting and to enjoy the most beautiful sight of the setting sun which is in consonance with the ruined Imperial Capital City of Vijayanagar.
- After a refreshing night halt at Hampi Bazaar, the next morning trip may be to
21. Kothandarama, and
 22. Yanthrodara Temples,
 23. Chakrathirtha,
 24. Varaha Shrine,
 25. Soolai Bazaar,
 26. Achyutharaya Temple,
 27. Anantasayana,
 28. Jaina Temple,
 29. Sugriva's Cave, Sita Saragu and Sarovar,
 30. Remnants of the Stone-Pillared Bridge
 31. Feet of Rama & Lakshmana,
 32. King's Balance,
 33. Vittal Raya Temple,
 34. Valikastam, and back to Pampapati Temple for noon meal after a bath in the river near Vasista Mandapam.
 35. Vyasarayya Mandapam
- The same after-noon's programme may include visits to
36. Badavilinga
 37. Monolithic Statue of Ugra Narasimha.

38. Sati Memorial Stones, Chamundeswari Temple and many pillar ed Mandapams,
39. Uddana Veerabhadra-swami Temple
40. Sisters' Rocks,
41. Under-Ground Temple,
42. Danaik's Enclosure,
43. Hazara Rama Temple the Zenana Enclosure Buildings,
44. Queen's Palace Basement,
45. Rest-House,
46. Watch-Towers,
47. Lotus Mahal,
48. Elephants' Stables, and
49. Guards' Room,
50. Ranga Temple,
51. Dapthar Khana,
52. Pattanada Yellamma's Temple,
53. Single Rock-Cut Temple,
54. Monolithic Stone-Door,
55. Stone-Trough,
56. King's Audience Hall,
57. Small Under-Ground Chamber,
58. Basement of King's Palace,
59. The Mint,
60. The Throne Plat-form or Dasara Dibba,
61. The Stone Aqueduct,
62. Public Bath,
63. Octogonal Water Pavilion,
64. Stone Platel Leaves,
65. Queen's Bath,
66. Chandrasekara Temple,
67. Saraswati Temple,
68. Octagonal Bath,
69. Krishnadevaraya's Cement Statue,
70. The Exquisite Carvings on the Block-Stone in the office of the conservation Assistant,
71. The Kamalapur Travellers' Bungalow, in the verandah of which there are some stone sculptures, is an ideal rest house for the night.

A proper approach is to visualize what each building or monument should have been before their devastation continuously for five months.

Early next morning the two miles route to

72. Talavaragatta to cross the river Tungabhadra for
73. Anegundi, visit
74. Hutchappaya's Mutt Arnate pillars' and stay at

75. Chintamani Ashrama, in front of the river which is a rest-house for preparing the noon-meal. Meanwhile in Anegundi the following places may be visited:-
76. Ganesh Statue,
77. Ranganatha Swami Temple,
78. Gagan Mahal,
79. Gavi Ranganayakulu
80. Mekota,
81. Anjanadri,
82. Madhuvanam
83. Pampa Sarovar,
84. Mana Sarovar,
85. Krishnadevaraya Samadi,
86. Nava Brundavan,
87. Tara Parvatam,
The same After-noon the return journey to Kamalapur will enable the visitor to see
88. Bhima's Gate,
89. Hanumantha's Gate and
90. Pattabhirama Temple. After another night's halt at Kamalapuram Travellers' Bungalow, the next morning trip may be to
91. Thimmappa Temple,
92. Ananda or Sambunath Cave,
93. Malyavantam Raghunatha Temple,
94. Ganigitti Temple and Mosque and back to Hospet the same afternoon to catch the after-noon's train at Hospet Railway Station, where lunch is served.
- Roughly a programme for three days has been chalked out; but if the visitor has more time at his disposal, he may do well to visit some monuments of interest, which have not been brought under conservation and they are located between the Matanga and Malyavantam Hills. They are
95. Veerabhadraswami Temple.
96. Chandikeswari Temple,
97. Finely carved Dasavatharams on the hill side near a conspicuous mantapam,
98. Huge Vishnu Padam carved on the summit of a huge vertical rock,
99. Darga & a number of Monolithic Stone Tombs of Muslim saints and

- | | |
|---|--|
| 100. a Muhammadan Go-
mtz. He may be
interested then to go
along the
101. Turtha Channel to
the very a n i c u t
across the river
Tungabhadra to note
the engineering skill | and economy in the
construction of the
Anicut, caused by
placing huge bould-
ers across the river
with as minimum
masonry work as
possible. |
|---|--|
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Even in cases of a flying visit of a few hours to Vittalaraya and Pampapathy Temples, Hampi Bazaar Baths and Water Courses and Zenaaa Enclosure Buildings and Dasara Dibba, an ascent up the Mathanga Parvatam is worth the visit to have a complete survey of the Ruins in its picturesque setting.

XIII Description of each of the above mentioned one hundred monuments & Tungabhadra project.

1. *Hospet*:—Krishnadevaraya, in the name of his mother, Nagaladevi, built Nagalapuram, his favourite residence at the present Nagenahalli, 2 miles away from Hospet.

After some time Krishnadevaraya built 'Tirumaladeviyara Pattanam' in the name of his second Queen Tirumala Devi. This is the new town or Hospettah (Hospet). Vide Picture No 15 which was the gate of the capital for the travellers from the West Coast, especially from Goa.

Formerly Hospet was surrounded with fort walls and moats, which were demolished by the famine labour of 1886. Hospet is now the biggest sugar cane growing area of about 10,000 acres in the presidency if the concentrated one taluk is taken into consideration. It has a sugar factory producing 500 bags of sugar a day during five months' sugar cane crushing season. The annual out-turn of sugar amounts to nearly one crore of Rupees a year.

2. *Tungabhadra Project.*—Tungabhadra river, a tributary of the Krishna River, forms the northern boundary of Bellary District for about 20 miles, and Hampi lies on its southern bank in Hospet taluk. Its ancient puranic name is 'Pampa'.

In mythology God Vishnu destroyed by assuming the Avathar of Varaha, the demon Hiranyaksha, who viciously bore down Mother Earth to 'Pathalaloka' and restored Earth to her rightful place, much to the relief of the oppressed demi-Gods. The confluence of Tunga, the stream of perspiration flowing from the left tusk of Varaha, and Bhadra, the sweat from His right tusk, is the river Tungabhadra.

Its water is noted for sweetness as the Kanarese adage goes 'Dip in the Ganga, but drink in the Tunga.'

In spite of its enormous cost, unremunerative enterprise, the technical difficulty of taking water over canals in black-soil and the large scale anti-malarial measures, the Tungabhadra-Project Vide Picture No. 16 one of the largest Reservoir schemes in India, was inaugurated on the 28th February 1945. But the actual work was started by the end of 1946. The object of this Project is to Remove the famine and to improve the economic condition of the Rayachaseema people. As the cost of the Upper canal Project is enormous, a modified combined power and irrigation scheme, known as low-level canal is now under construction for completion by 1952.

The dam, 2 miles long across the river, connecting the hill on the Munirabad side of Hyderabad with the Mallapuram hill at a cost of about 25 crores of Rupees at Mallapuram, 4 miles away from Hospet, will be put up by 1952. The dam will be 160 feet high at the deepest portion, 116 feet high over the average bed level and about 100 feet wide at the bottom. At the top of the dam there will be a road-way, 22 feet wide.

The area served by the reservoir is a triangle, the northern side of which is the river itself separating the Nizam's Dominions from the Indian Republican Districts of Bellary and Kurnool, and the southern boundary is the state of Sandur. The reservoir submerging about 40 villages, will be about 133 square miles in extent, i. e. 73 square miles in Madras territory 65 square miles in Hyderabad state and 5 square miles in Bombay Presidency. The capacity of the Reservoir will be 1,30,000 million cubic feet, of which Madras and Hyderabad will each draw equal share.

The Dam will consist of three portions (1) the main masonry dam across the river for a length of about 9 furlongs with spillway section in the middle nearly $3\frac{1}{2}$ furlongs long to allow the flood waters to pass over the dam itself (2) an earthen dam, (3) a composite earth and masonry dam on the extreme left flank.

On the Madras side a canal, $255\frac{1}{2}$ miles long, 35 feet wide and 12 feet deep will be constructed. The canal will take a meandering course. After running north-east, the canal touches Kamalapuram, Venkatapuram, the second stage of electric power, from which the irrigation canal-commence and flows to Sanavasapuram and Muddatanur and turns south at its 65th mile in a zig-zag manner and crosses the Hagari river by an aqueduct at about the 90th mile of its course, i. e. (15) at Bhyradevanahalli, south of Moka and north of Bellary, and running parallel to that river for a distance of 43 miles beyond Holalagundi in Alur Taluk, strikes east and flows for about another 80 miles and continues its course in Pathikonda and Kurnool Taluks for about 30 miles and joins the Handri river.

(15) At Bhyradevanahalli the canal about 3 furlongs long has to cross over the river Hagari by means of an aqueduct, the estimated construction of which is about 5 crores of Rupees. There will

Along its course of 225½ miles, the distributary canals of this Main canal are expected to serve 312 village and irrigate on Madras side 3 lakhs of acres of land (2½ lakhs for dry crops and ½ a lakh for wet and garden crops) Hyderabad has planned to irrigate 5 lakhs of acres.

Labour required for the construction may range from ten to fifteen thousand workmen.

This is an irrigation cum power development project. At the dam site there will be a fall of 60 feet of water, which forms the first stage of Electric power. Near Venkatapuram 15 miles away will be the second stage of Electric Power generated from 110 feet fall of water. This project proposes to supply 20,850 K. V. S. from 1st June to 31st January and 6050 K. V. A., from 1st February to 31st May. Almost an equal extent of power will also be developed on the Hyderabad side.

This power will develop cement manufacture, cotton spinning and weaving, charcoal plants edible oil industries, sugar factories, mining of mica, manganese, iron, asbestos, red and yellow ochres etc., besides the installation of irrigation lift pumps.

Krishnadevaraya constructed the enormous embankment 3 miles south of Hospet connecting the ends of the two parallel ranges of hills.

3. *Rayakeri*. This is a large lake now dry (Vide Picture No. 17) enclosing further south the valley of Sandur. On the huge bund of this tank runs the main road to Hadagalli and Harpanalli.

be 57 stone cement pier walls each built on 4 cement concrete pillars which have their foundation in wells of 25 feet deep sunk in the sandy bed of the river. Over these stone pier walls 12 feet deep and 32 feet wide Cement troughs will carry the canal water over the river. Half of the width of this canal will have a covering over which will run a road.

Nuniz the Portuguese chronicler relates:—“Krishnadevaraya made in his time (1520 A. D.) the lake which lies between two very lofty hills. A great Portuguese worker in stone from Goa built this tank.” Above the tank he mentions the existence of two lofty ridges on each side with strong gates and towers one thousand men guarding the entrance and this was the principal approach to the capital from the south. This tank supplied water to Nagalapur and the city of Vijayanagar.

“Three miles south-east of Hospet is the bold peak of Jambunath Konda’ 2980 feet above the sea and half-way up this, in a picturesque *Jambunath* glen, standing on a broad artificial terrace is the temple of Jambunath. Half-way up the paved ascent is a mandapam, two of the pillars of which bear inscriptions. One of these is dated 1549 A. D., and records gifts to the Hanumanta and Anantasayana shrines on the hill. The temple contains a mineral spring which is accredited with manifold healing virtues (Mr A. H. Longhurst) The legend about this temple is that a cow was resorting to the present site of the image to enable some invisible power to suck up her milk. Then the cow-herd unearthed and found the natural growth of a rock linga, on which subsequently Jambunath temple was raised. (Vide Picture No. 18)

The car festival of Jambunath temple, three days before the Hampi car festival in April attracts a large gathering of pilgrims.

This village is situated one mile and three furlongs away to the south-east of Hospet on the road to Kamalapur:

To the south of this village is the pellet-like domed Anantasayana Temple of a unique design (Vide Picture No. 19). The inner shrine *5 Anantasa-* is built as a large oblong chamber with *yana Gudi.* a correspondingly long pedestal for the reception of the idol. The high domed

long barrel vaulted roof is a marvel of engineering skill. The huge front pillared and flat roofed hall is handsome. The inference from the inscription of 1524 A. D. engraved on this temple walls is that Krishnadevaraya founded this village after his son's name and called it Sale-Tirumala-Maharayapura and built this temple.

Tradition has it that the Vijayanagar king Rama Raya wanted to instal on this long pedestal the huge image of Anantasayana, 10 feet long couchant on an exquisitely executed Adishesha. It is carved out of a black-granite "with power and finish quite out of the ordinary" now lying at Holalu of Hadagalli taluk, 58 miles away. To ensure safe transport to this site, the assistance of God was said to have been invoked and he was pleased to vouch safe conduct on the express condition that the guide, who went in front, should not look back during the journey; but the guide out of curiosity to see whether God was really following him looked back and this broke his agreement. Hence the image would not move from Holal ever since.

At the fourth mile of Kamalapur road a dancing-girl is said to have built a fine huge well with a flight of stone steps leading down to water and with either arched stone built verandah all round the well for the benefit of the travellers. It may also mean a winding mandapam well, choolai meaning zig-zag.

6 *Soolai*
Bhavi of Ma-
lapanagudi.

At the fifth mile from Hospet is a branch road for 2 miles leading to Kadirampuram and thence to Hampi crossing the bridge over Tourtha channel. Near Kadirampuram there is a well-dressed stone enclosure with arched openings containing three square Muhammadan tombs (Vide Picture No. 20).

The version of Paes, the Portuguese traveller in the 16th Century is that there were avenue trees and rows of houses and shops throughout on both sides of this wide road or street from Hospet to Hampi,

In commemoration of his victory over Gajapati of Orissa, which gave the Raya two queens, Chin-namba and Tirumalamba, (Vide Picture No. 9) Krishna-
swami Tem-
ple. the huge Krishna Temple to enshrine the image of Krishna brought from the hill-fortress temple of Udayagiri (Nellore District). The image is now found in the Madras Museum. The entrance gopuram decorated with stucco figures is in ruins; on its south is a granary or the safe room meant to keep the temple jewels. The temple walls are remarkable for the enormous size of cut-stones, about 38 x 4 feet. The structures of the temples are all Dravidian in style raised over rectangular bases. The Kalyana Mandapa is a replica of that of the Vittala Temple, and contains on its multi-columned pillars, Yali designs, floral carvings and mythologic subjects all executed with the same gusto of naivete as at the Vittala Temple though not so profusely or delicately executed (Sri P. Sama Rao).

In front of this temple (Vide Picture No. 21) to the east is one of the four ruined bazaars with a Tep-pakulam which might have had its water supply by Thurtha Channel drains. The surroundings of this temple go by the name of Krishnapur.

This plain temple (Vide Picture No. 22) with foot-prints of Vishnu encircling Sesha engraved on a stone-slab is behind Krishna temple.
3 Small Vi-
shnu Shrine. The projecting ends of the roof stone-beams and the style of this temple resembling medieval period Jaina temples of south Kanara are note-worthy.

Two monolithic statues of Ganesh ironically called Sasvi Kalu (stone of the size of a mustard seed) and Kadlai Kalu (stone of the size of a Bengal gram) guardian cities indicate the original saivite worship. The first stone statue of Vinayaka (Vide Picture No. 23) about 10 feet high standing under an open 28 pillared Mandapa is carved out of a boulder, though the rat Vahana is a separate piece of stone. The second statue 16 feet high, with proportionate projecting broken belly, is handsome for its two-dozen lofty pillared front hall, giving "a semi classical appearance" and having a commanding view of the picturesque Hampi bazaar and the meandering Tungabhadra river.

Behind Kadlai Kalu Ganesha Temple on Hemakutam hill are a flight of steps leading through a stone door-way into the cave and thence to a long spacious zinc sheet roofed hall in which is set up the fine statue of Sivaramavadutha carved out of polished black-stone (Vide Picture No. 24). This is of recent origin. The rock caves have been converted into stone-rooms, kitchen and bath room for the disciples residing there. The exit is through enchantingly cool, caves formed by huge rocky boulders.

Hemakutam hill is the sacred spot or "the golden crest" where the Rishis of olden times pleased with the faithful service of Pampa, daughter of Brahma granted her a boon, which helped her to espouse Lord Virupaksha. On the crest of this hill stands the prominent two-storied mandapa, from the summit of which is gained a panoramic view of the rugged wilderness of the hills on the other side of the winding river, the towers and temples in the neighbourhood.

11 Hemakutam Hill with a group of Jaina Temples and Kasi Viswanatha Temple and other Hindu temples.

The Jains realizing the effect of environment on their architecture had selected this picturesque spot and constructed a group of these three Jaina temples (Vide item No. 6 in Picture No. 104) which have stepped pyramidal towers and contain three shrine cells opening to a central pillared hall. The Jains, an earlier settlers at Hampi, were an influential artisan community, who set up cross-legged, seated nude figure, representing one of the twenty-four Jaina saints. To this group where there is the influence of Hindu architecture on the temples as in evidenced from the figures of Brahma, Vishnu and Maheswara on their walls and summits, belongs the Jaina temple on a hillock opposite to Sugriva's cave near the river (Vide Picture No. 39).

"The Vijayanagar monks built Jaina shrines also; for the history of Jainism in the Kanarese Province dates back to the Kadamba and the Western Chalukyan times. Though the founders of the Vijayanagar Empire imbibed the philosophical expositions of the advaitic monism of the sage Vidyaaranya, they were also influenced by the Jaina faith. Jaina Temples were built in the heart of the city and ministers like Raichappa, Irugappa, who were the followers of the Jaina creed, were the ministers and generals of army under Bukka and his successors." (Sri K. Esvara Dutt.) These Jain temples illustrate the Rayas' toleration of different religious faiths. On the same Hemakuta hill are the Hindu temples of Prasanna Virupaksha and Prasanna Anjeneya. Here to the west of Sivaramavadutha Ashrama is Kasi Viswanatha temple known as Hemakuta Gayatri Peeta or Ramalingeswara Temple.

The Pampapathi or Virupaksheswara Temple, a massive and stately structure standing in solitude and isolation, amidst scenes of grandeur (Vide Picture No. 29) towering above the present, sparsely populated Hampi Bazaar, is the sky-scraper built to the majesty of God, "trying to catch in

12 The Pampapathi Temple and Shambhavi Ashrama

enduring from beauteous and grand, the infinite and universal, unlimited and intrinsically divine." (Sri P. Ramamurthy). The largest eastern gopuram over the principal gate-way is known as Bi-tappa gopuram (16). It is unique in its construction, because no-where in South India, do we see a gopuram of this type. The entire structure from the first floor to the top is of hollow pyramid reaching a height of 165 feet, giving access to the sight seers to the very top by means of stair-wavs running in the thickness of the walls. The length and breadth at the base are 208 and 134 feet respectively. Rare crowds of plaster images are found on this gopuram.

The legend is that Sri Rama was worshipping the Linga of Hampi Virupaksha temple. One day Sri Rama, after his worship is said to have left his ring on the pedestal of the Linga (Panipat) returned to his Ashram, and asked Lakshmana to get his ring. When Lakshmana went and saw, there were a number of rings. Hence he returned and informed his brother about this mystery. Then Sri Rama explained that those rings indicated the number of generations lapsed after the birth of that Linga. Lakshmana, with proper devotion went again and found the one ring he wanted. Thousands of Hindu pilgrims visit this temple on account of this mythological sanctity. Thus in this beautifully decorated image the devotee could perceive in the inscrutable "Jeeva santhi" derived from this tradition. The numerous pitted spots on the image confirm the belief that the Linga is of natural growth which traced back to inscriptable hoary antiquity. (Vide Picture No. 102)

"Sri Virupaksha Temple is called variously as 'Pampapathi temple, Pampa Sthala'. Its exact ancestry has not yet been historically determined except

(16) Bistappa in his military dress is so finely carved on a black-stone at Magalam where the statue is kept under a tree near the bank of Tungabhadra. The transfer of this statue to Bistappa's Gopuram at Hampi is more appropriate.

the fact that it was in existence together with the village around it as early as even the 7th century A. D. and was the recipient of the royal grants already referred to. The Hindu religiosity in many instances raise towns of celebrity, round the celebrated deities of their own predilection, and the places are called after the chief Gods, who preside over the locality. Thus temples are usually anterior to the residential places. Hampi is also widely known as Dakshina Kasi or the Southern Benares. Vyasa-muni has devoted two special cantos or skandas in his famous and encyclopaedic Skanda-Purana, one the Kasi-Kandam celebrating the glory of Sri Visveswara of Benares in the North, and the other the Hemakuta-Kandam celebrating the glory of Sri Virupaksha in the south. It is related in this Mahatmya that the Sapta Rishis, Kasvapa, Vasista, Bharadvaja etc., came down from the Himalayas to visit this temple which had four main and four subsidiary gates in the eight directions of the compass, and getting enspelled, with the divinity of Virupaksha and Pampamba (Vide Picture No. 102) settled themselves down at Hampi alone. This text enumerates more than 25 purificatory ponds or Tirthas such as the Agastya, Soma, Nabimathi, Rasha Mukti, Malaprahari, Kotilinga, Chakra, Gowri mukha, Brahmakunda etc., besides the sacred hills Rishya Sringa Matanga, Mandayya, Jambavantha, Malyavantha etc., situated around and in the immediate vicinity of the Pampapathi shrine, setting out their diverse spiritual efficacies. The following statement concisely gives the gate-keepers and the protective Deities in the various directions.

Direction.	Presiding Deity.	Main Tirtham.
East.	Kinnareswara at Yojanam.	Brahmakunda
West.	Somagiri or Soma- natha,	Soma Tirtha.

Direction.	Presiding Deity.	Main Tirtham.
North.	Manibhadreswara Yaksha,	-do-
South.	Chanda Bhairava,	Brahmakunda
Agneya (S. E.)	Bhairava.	Draupathi & Manikundala.
Nyuruthi (N. E.)	Sankareswara, Kali, Shanmukah.	
Vayavya (S. W.)	Kapali, Bhairava, Mahakali.	
Ianya (N. E.)	Samhara Bhairava and Maha Bhairava,	

The Kinnareswara from the eastern postern serves the Lord all night and day with music sung to the accompaniment of Vina and Venu (flute) as the Lord Himself has directed him to do.

In this connection we cannot fail to notice the remarkable praise of the Lord by the Kinnara in the technical terms of the musical science such as arohana avarohana, grama, Nyasa, murchana etc., relating them all to the highest planes of existence a devotee passes through before an identification with Him finally. An elucidation of this by a savant would surely establish the necessity of music in all endeavours at spiritual upliftment, None of these Angelic guards seem to be now in evidence at the proper places, excepting perhaps some of them loosely assembled and leaned against the walls of the inmost shrine" (Sri. P. Sama Rao.)

Across the first court-yard of the Pampapathi Temple the Thurtha Channel water flows through the stone-slabbed canal after taking its course through the rocky drain passing over the roof of the temple and the Kitchen mantapams of the second court-yard.

Towards the right corner of the first court-yard is the Sabari Ashrama, in front of which is 'Sabari Thirtha' now a silted up 15 feet square-stone-slabbed reservoir which could be filled with the same canal

water, flowing through another rock-cut drain. Next to Sabari Ashrama is a small towered building known as Thandava Linga Temple.

The right side spacious 100 pillared Mandapam of 18 feet high, 100 feet length, and 75 feet width, has a peculiar flooring covered with scooped out stone-slabs meant for grinding mortar required for the construction and repairs of this temple building. At its western end is a mantapam on a raised platform peculiar in its carved pillars of unwieldy dimensions.

At the left side of this court-yard is the palapuja Mantapam more after used by big parties of visitors for kitchen and dining purpose because of the proximity of the sanitary fresh-water draw-well.

At the entrance sides are the residential quarters of the temple staff.

Before the entrance of the second court-yard there are two guardian temples, one on the right side with the image of Vigneswara and another with the statue of six-faced Kumaraswami; the very entrance after passing the Rayara Gopuram of Pancha-stepped tower the visitor comes across Venkateswara temple on the left side, and Suryanarayan image on the right side. The two Dhwaja stambas, one covered with shining copper plates, and with inscription slabs nearby are conspicuous.

Paes, at his visit found the main shrine covered outside from top to bottom with copper gilt plates and embossed ornaments. Before getting in-to the sancto sanctum, the practice of the devotees is to visit the small, narrow temple of Chandikeswara near the northern entrance. In the inner most shrine daily worship is conducted to Sivalingam (Vide picture No. 102) and 27 lamps are kept burning all the time without interruption. The eastern door of this shrine which is kept closed until the annual car festival day, opens into the spacious Kalyana or Ranga Mantapam built by Krishnadevaraya in 1509 in commemoration

of his coronation as learnt from the inscriptions with in. The roof ceiling of the Ranga Mantapam has interesting pictures painted. The palanquin procession of Vidyaranya is noteworthy here. In the rear are the flights of steps leading to the spacious roof top from which the ascent to the very top storey of the artistic Kannigiri Northern tower is easy and pleasant. In the rear are the Navagraha temple, the painted arched niche-in which the idols for procession are kept and taken, and the Mahisasura Mardhani temple.

To the right side of the second court-yard are the temples of Umamaheswara, Sarada, Patalalokeswara, Tarakeswara and Mukti Narasimha.

The special feature of the second court yard is that it has a huge kitchen mantapam with water-supply and storage facilities besides the hundred pillared dining hall, in 3 rows 100 x 25 ft., or so. The kitchen mantapam 100 ft. long, 150 ft. wide and 12 ft. high built on a raised platform like the dining hall, has an open stone-slab reservoir, 50x7 ft. with the proper out-let and inlet, which can be filled with the Thurtha Channel water easily available through the rock drain already referred to. Besides this there are three rocky tubs for storing water.

Bhuvaneswari, incarnation of 'Sakti' is another wife of Virupaksha. Vidyaranya is said to have scorned to accept the wealth she promised to offer him being a Sanyasin. *13 Bhuvaneswari Temple.* This is a fine model of the eleventh century Chalukyan architecture in black-stone. This temple door-way is a beautifully executed work flanked by the pierced stone windows (Vide Picture No. 25). The roofing of the front hall has skilful embossed carvings; nearby is the temple of 'Amman' or Parvati.. In the same vicinity are the images of Chandikeswaraswami, Venkataswami, Vinayaka and Coomaraswami.

"The idol is beautifully shaped, carved and polished in strict conformity with the rules of our silpi sastras. But the stone lattice work seems to contain Yogasanas at every inter section executed with a naivete and grace characterising its like at the entrance of the Hoysaleswara Temple at Halebid. It might have been a later addition by some one of the Hoysala Kings on their visits to Pampakshetra. There is not much of remarkable sculptural work done on the walls or on the pillars any where in the premises of the Pampapati Temple. The whole ground plan and superstructure but for the inverted lotus petal-caves are touchingly simple and Dravidian. There are, however attempts made to sculpture mythological subjects on the pillars belonging to both the mantapams in the outer court-yard". (Sri P. Sama Rao).

Madhavaswami temple (Vide Picture No. 26) is under-neath the Bhuvaneswari Temple. There are steps leading to this, under-ground temple. Shri Vishnu is said to have come here and weighed both the northern Kasi of Sri Viswanathaswami 'ginga' (seed). and the southern Kasi of Virupaksheswara and found the latter to be heavier by a 'Guliginja' (seed). Hence this name of the temple

Vid'yaranya attained Samadhi in 1386 A. D., at Hampi during the reign of Harihara II. The black stone statue of Vid'yaranya or Madhava who helped Harihara in finding the city is in the temple of the same name behind pampapati temple. By its side is the mantapam of Sri Virupakshaswami, wherethe Thurtha channel water flowsthrough the drainage, specially constructed. (VidePictureNo.4

West of Vid'yaranya Temple is the Lokapavana tank 50 ft.square(vide picture 28)other-wise known as.

16 *Lokapavana Tank* Vidyaranya Thirtha or "Rudra Pushkarini" This name means that it purifies the saviours of the world. This may be compared with Manikarnika of northern Kasi.

On its bank is the cave of Sringeri Bhatta with the image of the same name, with Dharpa, symbol of maintaining justice through impartial rule of the Kingdom. Nearby is a huge banyan tree, at the bottom of which is the finely carved image of Mahisasura Mardhini.

This is the tower on the northern gate of the Virupakshaswami Temple Court-yard leading to Manmatha Gunda (tank) and to the river and to Vasista thirtha i.e. the name given to this part of the river Thungabhadra, because Vasista is said to have performed his penance here and attained his salvation. Krishnadevaraya built this Northern gate-way but the chief of Kannigiri (Nizam's Dominion) repaired the tower on this gate-way later on and hence it is known as Kannigiri Gopuram.

18. *Manmatha Thirtha or Gunda or Brahma Pushkarani.* A fine tank of 29 feet square congenial for supplying Lotus for daily worship in the main shrine.

The legend is that Eswara in Mula Virupakshaswami Temple on Hemakuta hill was doing penance. Then Manmatha or Kamanna tried to spoil Eswara's penance. So Eswara opened his third eye when Manmatha was getting burnt. So Manmatha is said to have jumped into this tank. The river which is one and half furlongs away, fills this tank once a year during the flood through a raised inlet of the tank.

In the words of Paes, the Portuguese traveller Hampi Bazaar (Vide Picture No. 30) was a very beautiful street of very beautiful houses with balconies and arcades" besides the King's Palace for temporary resi-

dence when he visited this pagoda. This street, which is in front of the principal Gopuram of Pampathi Temple and in which there are two wooden cars of the Temple, is half-a-mile long and thirty-five yards wide. Continuous rows of mandapams (some storeyed) on either side of this bazaar are still used as lodgings for about 10 days by the pilgrims to the Annual Car Festival. (Vide Picture No. 14). Here in one of the reconstructed buildings is located Hemakuta Ashrama, an important branch of the Vidyaranya Vignana Samiti, containing a fine library, beautiful oil paintings, models, pictures, guide maps and enlightening plans and particulars, which form a nucleus for the Vijayanagar Art Treasure House.

One can picture this city of the Dead as it must have been in bygone years, when it seethed with soldiers and civilians, women and children.

The Bazaar hummed busily with trade in wares from all parts of the Empire and from abroad. The captains and merchants lived in stately mansions. The temples and public buildings were gorgeous; the throne of state made of gold set with gems, the maids of honour too heavily bedecked with jewels to be able to freely move about, the cavalry horses caparisoned in silk, damasks and brocade from China and velvet from Persia, elephants with jewelled silver plates on their foreheads carrying the Potentate and his councillors in magnificent howdahs, the King's private steed of 800 elephants and 500 horses his harem of 12,000 women including maids of honour, bearers and washing folks, musicians, cooks, servers, women-guards and women, who handle sword and shield, wrestle and blow trumpets, pipes and other instruments and public women, the royal palace decorated with precious metal, ivory and wonderful carvings the royal troops numbering a million fighting men all these were set in the busy hum of Vijayanagar Bazaar—All these are gone,

'The Vijayanagar nobles were extremely opulent; they were accustomed to be carried in their silver beds preceded by 20 chargers caprisoned in gold and followed by 300 men on horse back and 500 on foot and by horsemen, 10 torch bearers and 10 musicians; but still these nobles have been generous to give liberal grants for charitable and religious purposes'.

"Foreign travellers attest to the fact that Vijayanagar Empire, especially in the 14th and 15th centuries, was almost unrivalled for its riches and splendour. The Vijayanagar monarchs realized that material wealth was indispensable for attainment of freedom of any kind and that through wealth men get virtue, satisfaction and salvation" (Dr. B. A. Salatore)

At the eastern end of Hampi Bazaar, under a dilapidated mandapa stands a large Nandi, facing the temple carved out of a natural boulder. Behind it is the two storeyed mantapa erected on polished pillars of black stone finely carved in the Chalukyan style. It is in this building that the sixth Centenary celebration of 1936 was held. (Vide Picture No 69) Beyond this street is the flood season route to Kothandarama Temple.

Matanga Parvatam (Vide Picture No 31) is a conspicuous landmark from the summit of which may be gained a general view of the Ruins at 20 Matanga a glance. This is the place where Rishi Parvatam. Matanga lived in Puranic days and where Sugriva took refuge to save himself from his evil minded brother, Vali, who could not reach it because of the Rishi's curse on him.

There are regular steps to ascend the hill on its eastern side. It is a superb sight to watch the evening light fade across the Ruins. On the West the panoramic view of the zig-zag winding river Tungabhadra with numerous huge boulders in its course and with rocky hills flanking its southern bank, the entrance gopuram of Pampapati temple with the long

and broad Hampi Bazaar, the group of Jaina temples on Hemakutam hill and the mandapams on the nearby hillocks and the continuous ranges of hills receding behind them, the temples of Ganesh and Krishna-swamy with the ruined bazaars and Teppakulam is enchanting.

On its south are visible the varied hues of Vegetation in the fertile fields below, the Dasara Dibba, the Kings's Audience hall, the Queen's bath, the Kamalapur village and the distant water sheet of Kamalapur tank.

On the eastern side of this hill stretch splendid gardens of plantains and fields of paddy and sugarcane watered by the canal in its serpentine course. On this side the stone-arch of Tenali Rama, the Malayavantam hill, the Zenana enclosure buildings and Kamalapuram Pattabirama Temple from a grand view.

At its northern foot is the picturesque lay-out of Achyutaraya Temple, the Soolai Bazaar and Teppakulam, and the Vittalaraya Temple at a distance come into our view. In the northwest on the other side of the river the hills of vegetation of Pampa Sarovar and Anegundi Betta come in clear view from this hill-top.

There are many caves of the old Rishis. In one of the caves half-the-way up the hill is the image of Kurmaraswami.

On the summit of Matanga Parvatam is a temple built of pillars and brick-walls in between. This temple with a gopuram contains a black stone image of Parasurama. The figure of this God's consort and three stone bulls too are nearby. The entrance of the enclosure faces south. Adjoining the temple are some mandapams. There are other imageless attendant temples too,

After the coronation of Sugreeva on the demise of Vali, Sri Rama with his brother Lakshmana is said to have spent the rainy season here and on Malayavantam hill stricken with grief for Sita-Devi.

Mr. A. H. Longhurst in his book on Hampi Ruins considers that in the whole of Southern India there is no more interesting or beautiful view than this superb view of the City, the river and the surrounding country from the summit of Matanga hill, when viewed in colour panorama of the setting sun, which synchronises well with the relics of the faded Empire.

This temple (Vide Picture No. 32) stands on the rocky bank of the Tungabhadra where it passes through a narrow gorge opposite to 21 Kothanda-Rishyamukha Parvatam and contains Rama Temple the life-size rock-cut images of Rama, (Kothanda in hand), Sita, Lakshmana with their devotee the unfailing Hanuman in memory of Rama's association with this place on his return journey to Ayodhya from his exile. These fine images or heroic scale are of soft black stone exquisitely executed and polished in strict conformity with our art canons of Hoysalan time. Daily worship is conducted here.

Another legend is that in response to Sugriva's prayer, Siva gave him the boon of continuing to be the Bhakta of Sri Rama even after realising that there was no distinction between Siva and Kesava; He is said to have stayed at Chakrathirtham in the form of Sri Rama as desired by Sugreeva.

Yanthroddharaka Temple (Vide Picture No. 33) is on the hill of about 20 feet high behind Kothanda-rama's Temple; there are three temples of which the most note-worthy is 'Yanthroddharaka' (17) Anjeneya Swami's temple set up by Sri Vyasaraya. In the midst of the 'Yanthram' is the figure of

22 Yanthroddharaka Temple.

Sri Anjeneya engraved. To get over the course of Kuhu Yoga,' the monarch found out that only a Mahatma should sit for 3 days on the throne, and rule the kingdom. The elephant which carved the flower garland in search of such a Mahatma, garlanded the stone figure at the entrance of the cave in which Sri Vyasarayā was in meditation. Then the Vijayanagar monarch requested him to establish his reign for 3 days and save him from the inauspicious period. The story runs that Vyasarayā appeared in the council to all in the form of a cobra. During this 'kuhuyoga' he reigned the kingdom for 3 days by exercising his full powers then.

(17) "Beginning with Sri Yanthroddharaka on the sacred banks of Chakrateertha, Sri Vyasarayā Theertha installed 732 Hanuman idols throughout the length and breadth of the Karnataka country to inspire devotion to divine worship among the ignorant, and incidentally consolidated the kingdom of his Royal disciple as well.

At a time when he could make or mar the formation of the Imperial state of Vijayanagar, Sri Vyasarayā Theertha 1446 to 1539 A.D., by his compelling presence and commanding influence brought about necessary good will and a better understanding between the Saluva and Thuluva rival families and exhibited sterling character and steadfast patriotism in that happy connection. Attracted by his magnetic personality and manifold ability, Thuluva Narasa Naika invited the ascetic leader to the city of Vijayanagar, gave him a grand reception and after bathing him in precious stones ('Kanakabisheka') installed him as the guardian saint of the Vijayanagar kingdom. Narasa Naika carried on the daily administration of the country according to the wishes of his spiritual preceptor to the utmost satisfaction of all his subjects.

Veera Narasimha, the son and successor of Narasa Naika followed the illustrious example of his father in paying homage to Sri Vyasarayā Theertha. Sri Krishnadevaraya, who ascended the throne thereafter served the saint with similar regard and respect. On the fateful occasion of 'Kuhuyoga' to Krishnadevaraya, Sri Vyasarayā Theertha occupied the Imperial throne and exercised the Royal authority in the best interests of his mother-country and Hindu monarchy. It is in honour of this unique courage and capacity that the popular title of 'Raya' was added to his name. Sri Vyasarayā Theertha undertook to play the most difficult part of a peace-maker and successfully persuaded the Hindu Emperor to return Manavadurga to the Muslim ruler and thereby create

Kothanda Rama's temple is picturesquely set facing the most sacred bathing Pool in the river known as Chakratheertha (Vide Picture No. 34)

23 *Chakra-* "The whole body of the steam is hurled
theertha. through a narrow deep channel causing large pot-holes and deep cuts in the rocky bed and bank. Here on the spacious rocky bank are carved thousands of stone lingams termed as "Kotilinga Theertham". The legend is that Durvasa Rishi gave the garland got from Parvathi to Indra, who put it on the neck of his elephant, (Iravati). But the elephant trampled it under its feet. Hence the curse of the Rishi on Indra to be devoid of this Kingdom. Indra at Pampakshetra prepared one lakh clay lingams and worshipped them for three days. Thus Indra got redemption from his curse.

adequate Hindu Muslim amities. In recognition of this extraordinary religious toleration and skillful statesmanship, the Muslim state of Bijapur presented a camel corps and green umbrella to Sri Vyasaraya Theertha, which are maintained and preserved to this day in his Mutt as true tokens of that memorable achievement. Being grateful Sri Krishnadevaraya bathed Sri Vyasaraya Theertha in precious stones and made munificent grants of lands and villages to the Madhava Pontiff and vowed to devote all that he had to the worship of His Holiness.

King Achutaraya, as an humble royal disciple of Sri Vyasaraya Theertha imolically obeyed him in all matters of religion and politics. Sri Vyasaraya Theertha composed in Sanskrit the three excellent works entitled *Thaṭparya-Chandrika*, *Nyayamritha* and *Tharkathandava* besides many songs and minor poems in Kannada and enriched the Madhwa-Dwaitha Philosophy. At this time all the Madhwa Mutts of Karnataka moved their Head Quarters to Anegundi-Hampi and under the immediate guidance and protection of Sri Vyasaraya Theertha, thrived without any fear of fanatical attacks from foreign faiths. This sage acted as the central sun in a system of religion around which revolved a shining constellation of spiritual and temporal bodies, maintaining a straight course and methodical movement for the benefit and well being of mundane men and matter. Sri Vijayendraswami, Sri Vadiragesin in Purandaradasa and Kanakadasa were the leading lights of this remarkable age. Sri Vyasaraya Theertha encouraged and patronised both Dasakuta and Vyasakuta, which have left behind them an ever lasting literary legacy of Kannada Harikeerthanas and Sanskrit treatises.

To the north-east of Kothandarama Temple a few yards away is a big incomplete gate-way leading into this ruined temple. Inside on the wall of the gate-way is carved "the 24 *Varaha Shrine or Varaha Perumal.* Varaha or boar incarnation of Vishnu, standing before a drawn—sword with the sun and moon represented. (Vide 33 item in Picture No. 13) This device was used by the rulers of Vijayanagar as their crest and occurs on several monuments set up during that period." (Mr. A. H. Longhurst).

The path of devotion was put forward as a common platform for all spiritual spokesmen and religious fanaticism was held under healthy control and an enjoyable commonwealth was established. An intense Hindu missionary activity actuated the authors to produce religious literature in their mother-tongue and thereby uplift of the fallen masses to gain the grace of God. Literature in the living language grew by leaps and bounds; and it stands to this day as a beacon-light of knowledge and devotion idiom and instruction and galaxy of intellectual followers of various faiths gathered round Sri Vyasaraya Theertha, who worked as the Vice-Chancellor of the Vijayanagar University. As the President of Philosophical conferences, he knew no distinction of caste, creed, race or religion and rewarded everyone according to his real merit without any prejudice or prepossession.

In short, as a handsome only son of Ballana Sumathi of Bannur village (Mysore), he won the affection of his parents and was a pride to them. As young Veterag, he busied himself in learning the secrets of the sacred scriptures as a pious personality selected and ordained for spiritual work, he proved his worthiness and earned everlasting glory; as a faithful disciple of Sri Padaraya (Sri Lakmanayanaswami of Mulubagal Mutt) he followed his advice and fulfilled his desire by staying at the Royal Court of Chandragiri and worshipped God Srinivasa of Tirupathi for a period of 12 years and relinquished that office to the hereditary line with great grace and liberality; as an adviser to the aforesaid two royal families he was disinterested and deeply concerned in the welfare of his native country and the King; as a shrewd statesman he brought about urgent unity and happy concord among all Hindu leaders and necessary amity between Hindu-Muslim communities; as a philosopher poet he produced valuable literature and dedicated it to God; as courageous a character, he acted according to the dictates of his conscience and infused in all other religious teachers a sense of fearlessness and fairness; as a tolerant religious reformer he synthesised the Aryan and

The legend is that the sight of Varaha or boar being repulsive, made the muslim invaders to consider this as inauspicious and retreat leaving such temples, as Kothandarama and Pampapati Temple to the west of this in-tact.

25. *Soolai Bazaar or Dancing Girls' Street*:—(Vide Picture No. 35) At the foot of the picturesque Matanga Parvatham is a lavishly built street in the ruins with about half-a-mile long row of pillared mantapam on one side. This street leads up to the Achutaraya Temple. Though it must have been a fine, royal thorough-fare in its palmy days, this street is now under cultivation. We have to visualise from the description of the foreign travellers that on both sides of this street precious stones and fruits of varied hue were spread up in heaps for sale.

At the north-western end is a tank or bath with a ruined pavilion in its centre. The custom duties of 600 varahas or Rs. 21,000 per day got from the dancing girls were sufficient to meet the expense of maintaining 12,000 city guards or policemen.

The capital was a great centre of courtesans. Abdur Razac describes the splendour of their houses, the beauty of the heart-ravishers, their blandishments and ogles.

From the only traces available in the ruined car-street it is inferred that the private houses, unlike the magnificent edifices of temples, palaces, and public buildings, were of poor structure. Perhaps the rubble plastered walls in the long mandapam separated

Dravidian cultures and blended both harmoniously for the happiness of all. Thus rose Sri Vyasaraya Theertha to his divine destiny with rapid strides and irresistible force to the good fortune of the Hindu state. As the guardian saint of the never-to-be-forgotten Empire of Vijayanagar, he discharged his duties with clear vision and decision in the sacred cause of Hinduism and Heroism which to this very day, deserved historical recognition and recollection by all those who love truth and self-less service" (Sri Vidwan Kuriganur Narasinga Rao).

the individual dancing girl's quarter: The humble classes of this city have had squalid and ill arranged dwellings. This Bazaar bears testimony to the importance of the Dancing girl-class in the polity of Vijayanagar Empire. The splendour Abdul Razac refers to concerns the diamond set pillows on which the dancing girls were bewitchingly reclining.

Brahmins as well as the artisan classes joined together to make provision for the dancing girls attached to the temples, known as Devadasis, who were very much esteemed and were classed among those honoured ones enjoying great privileges in the court of Vijayanagar monarchs as per the version of the Portuguese traveller of 1522, Domingo Paes.

Devadasis supported themselves by the practice of music and dancing which they raised to a high level of excellence.

Their affluence is inferred from their liberal charitable gifts, as per instance the fine costly 'Soolai Bhavi' constructed near the present Malapanagudi on the way to Hampi.

26. *Achutaraya Temple*:—This temple belongs to the type of Krishnaswami temple built by his brother. Its approach is through the famous Soolai-Bazaar consisting of a long row of open and numerous pillared mantapams on either side. It stands against the picturesque background of Matanga Parvatam. It is learnt from the inscription on the stone slabs of this temple's entrance gate wall, that this temple was built by king Achutaraya in 1539 A. D. This king was crowned in the temple of Kalahasti and again at Vijayanagar. The Matanga Parvatam behind it forms the most fascinating back-ground.

The careful finish of the sculpture of the colonnade of carved pillars with detached shafts running around are very graceful pieces of architecture. The embossed stone figures of strange animals and Chinese trader are note worthy. "It is a close imitation

of Krishnaswami Temple the artistic tradition that sculptured the Yali and other compound pillars are the very same. Here is again the sparing hand of the Vijayanagar artist who stressed only the essentials" (Sri P. Sama Rao)

The north-western enclosure is the spacious Kalayana Mandapam, the carvings on the basement walls of which are graceful (Vide Picture Nos. 36 and 37.) On the Western door the carvings of elephants, horses and bulls are excellent. On the northern door the sculpture relating to Vishnu Leela, the journey of the river Goddess Ganga on two Crocodiles and Yamuna on the tortoise is exquisite.

27. *Anantasayana Shrine*:—To the north east of Varaha Temple on the way to Vittala temple and on the brink of the river there is on a natural boulder the fine bas relief of Anantasayana illustrating the birth of Brahma. (Vide item 34 of Picture No. 13). Similar rock cut image is found in the Kamalapur rest house verandah.

28. *Jaina Temple near the river*:—On an eminence above the path way facing the river or opposite to Sugriva's cave is situated this Jaina Temple having the usual pyramidal tower. The inner shrine is vacant. An ascent up the stone steps to the South leads to its two storied mantapam. Here the carvings of Mahalakshmi over the entrance door-way leading into the pillared hall in front of the shrine and those of Hanuman and Garuda on the right and left sides of the door-way respectively illustrate the influence of Hindu Architecture on Jaina Temples. (Vide Pictures Nos. 39, 40 & 41). The influence of the Jains on the artisan class was perhaps the strongest in towns.

29. *Sugriva's Cave*:—(Vide Picture No. 42) North of the Jaina temple on the brink of the river is the rock marked with broad red and white vertical lines. The legend is that the bundle of jewels thrown by Sitadevi, while being carried away by Ravana,

were taken by Sugriva and kept safe here in this cave till her return. Hence the term Sugriva's cave. Inside this cave are two feet carved on the rock identified as Sitadevi's feet.

The conspicuous red and white lines or stripes on the rock leading to the cave are known as Seetha Cherugu or mark made by Seetha's Sari border while dragging it after her bath in the adjacent tank known as Seetha Sarovar (Vide Picture No. 97) which is near the cave. Valmiki is said to have brought Sitadevi to this 'Kshetran' and made her perform Gowri Puja after bathing in this Sarovar.

There are a number of caves of which the most cooling and spacious one is Nagalingiah's cave now famous for the recent Sivarama Avadutha's black-stone statue.

On the left side of Sugriva's cave along the river bank in the midst of the rocky bed, about a furlong away, is the Brindavan of Raghunandana thirthulu, the head of Utharadhi Mut.

30. *Remnants of the stone Pillared Bridge*:—Behind the Sugriva's caves right across the river are the remains of a ruined bridge, said to have been built by Aliya Ramaraya in the shallow part of the river having small stands. It is constructed on the same model of building mantapams i. e. two rows of monolithic pillars carrying cross beams supporting flat roof slabs. (Vide item 11 in Picture No. 104)

31. *Rama and Lakshmana's Padams*:—(Vide Picture No. 65) Just passing over this at the bottom of the Fort-wall to the left of the path-way on the brink of the river is one and half feet stone enclosure on which are the unusual foot-marks known as Rama Lakshmana Padams. Around this is carved the image of a cobra. At the four sides of the cobra are the small stone-plat-forms, the east of which has the figure of the Sun carved. The figures of Moon on the western, Sanku Chakram on the northern, thirusulam on the southern platform are carved. Touching

these padams is the water tank, on the top of which is carved a big cobra, near the hood of which are Sivalingam and Nandi.

32. *King's Balance or Tulapurushadana Monument:* The way to this monument leads under a tall two-storied gate-way. Another path way diverts to the proportionately built and picturesquely situated little shrine of Vishnu through the unfinished monolithic gate pillars which are finely "decorated with figures of Ganga and floriated scroll ornaments." To the north of it is the imageless Lakshminarayana Temple built by Sadasivaraya (1561-62 A.D.) as learnt from the inscriptions in the temple. The 'kings' balance resembles a huge door-way. On the two 15 feet stone pillars is placed heavy stone cross-beam of about 12 feet. Beneath the top beam are three rings carved for fixing up the balance. (Vide item 8 of Picture No. 104). At the bottom side pillar the image of Krishnadevaraya with his crown and folded arms, and that of his two consorts are found carved.

The Rayas of Vijayanagar used to weigh themselves against gold, silver and pearls or other precious stones on the occasion of coronation and other important festival day and distribute them as gifts among brahmin devotees.

Achutaraya visited the temple of Varadaraja at Kanchi, weighed himself against pearls in the presence of the God and bestowed gifts and made presents of rich jewels set with rubies, diamonds, emeralds, topaz, together with villages to worthy recipients.

33. *Vittalaraya Temple:—*(Vide Picture No. 43) How right it is to name this temple 'the queen of the universe' when it defies time and stands triumphant in the granite pillars in wonderness. It is no doubt the Queen of the Ruins, an artistic gem standing as the most eloquent expression, in mute granite, illustrating the vanity of human wishes. because this mighty

shrine was set up on an enduring basis, with the result that many forms were reproduced in stone from wooden models. First building of its kind in South India" Mr Fergusson states that it "shows the extreme limit in florid magnificence to which the style advanced."

The construction of this temple was designed for Vittala or Vittoba of Pandharpur in the Sholapur District of Bombay.

From the 23 inscriptions in and about this temple ranging from 1513 to 1564 A.D., it is clear that the temple was begun by Krishnadevaraya, its gateways were built and the temple was presented with golden vessels by his two queens, his successors, Achutaraya and Sadasiva and several others contributed much towards its progress, but owing to the fall of Vijayanagar in 1565 the building was not completed. "The Vijayanagar kings built only as giants could. Their edifices still stand mocking at time" (Prof. P. Ramamoorthi.)

God Vittala, for whom this temple was built, is said to have stayed away at his humble abode of Pandharpur, as this temple was too grand for him. The inference is that the same artist and sculptor of Hazara Rama Temple might have worked at the Vittala temple architecture because of the resemblance in the beautiful carved stone eaves for hanging lamps or bells and in the fine bracelet moulding,

The temple has an extensive lofty and mighty enclosure with three dilapidated gateways except on the west. The other structures are the Amman Shrine, Mandapas, attendant temples and a stone car. The striking feature is the "Cloister like verandahs running round the court-yard."

"The building stands on a richly carved basement, decorated with a procession of the King's horses conventional geese, and some exquisite mouldings.....

Perhaps the most wonderful feature of the whole building is the style of the elaborate composite pillars with clusters of little free standing columns and conventional animals with little riders on their backs, attached to them in front, each pillar being carved out of a single block of granite. The bases and bracket capitals are equally richly carved with beautiful mouldings and little bas relief figures (Vide Picture No. 43) The hall is cruciform on plan, the four side halls or porches leading into one large central hall, (about 50 x 35 feet) now roofless. Around each hall above the mighty cross-beams carrying the roof slabs is a beautifully sculptured frieze, representing, in bas relief scenes from the Ramayana. The carved ceiling, too, are very beautiful and the size of the stone beams and slabs used in their construction is most remarkable." (Mr. A. H. Longhurst)

The basement side walls of Vittalaraya embossed figures of the Portuguese traders leading horses (Vide Picture No. 105).

Each of the dozen corner stone pillars is 15 feet high with one round pillar in the centre and 16 other columns carved out of a monolithic stone. The stones speak and sing. What must be the strength of art that could turn the cold granite into life; no wood or metal has been used anywhere in this structure.

These interesting stone structures stand as monuments to the genius and skill of ancient craftsman. The visitor cannot but pause and wonder how in those by-gone days, with the limited appliances available, the massive blocks of stone and ponderous granite beams were raised to such heights above the ground and given their places in particular structure with mathematical accuracy. The granite blocks of the surrounding hills supplied the raw material for monolithic temples and mandapas.

Kalyana Mandapam:—is to the south-east of Vittala temple in the same court-yard. A very striking

feature is the beauty of its carved ceilings, which still retain their original colour. "In any other temple, the beauty of the Kalyana Mandapa alone would be sufficient to excite wonder and admiration in its beholder." (Mr. A. H. Longhurst.)

"There are three structures in the main that vie with one another for supremacy in our minds. The first, is the main Vittalaswami Temple on a polygonal plinth and gorgeous compound pillars, multi-columned, delicately hewn and chased out of huge monoliths with animal, bird, and floral designs, along with horizontal shafts of its basement similarly chased, which remind one of the Hoysala art traditions. But the running lotus-petal eaves crowning the cornice with a finely sculptured band of swan along with lotuses and their stalks, and Kalpalatas in various rhythmic attitudes and other forms of aquatic birds of the type flamingos and storks distributed here and there on either side of the exquisitely sculptured yogasanas, together with small towers distributed at prominent points on the top, all mark off a distinct style. There are nicely executed elephants lining the sides of every pair of the flight of steps.

Secondly, the Kalyana Mantapa where to such similarly executed colonnades again, different designs are added for instance, the Vijayanagar cavalry astride their prancing yalis. Thirdly, the Dancing Saloon, an adjunct to the first with various poses of Bharata Natya, Rati Sastra, and stories of Manmatha etc., on its panels roughly corresponding to the description of the Dancing Saloon by paes alluded to already. (Vide Picture Nos. 45 A & B)

The contents of the third hall are entirely different in design and detail. The details there, are subordinated to the propriety of such a saloon. The bas-reliefs on its panels are masterly executed with a rhythm and a movement scarcely obtainable on the

hard medium the sculptors had to deal with. The male types are sturdy while the feminine are graceful with forms and contours quite indigenous. They refer to distinct types of Rayalaseema, although we find among the soldiery, hunters and cavalry executed along the basement of both the Audience Hall and the Maharana Vami Dibba types of other nationalities and provincials. The style of the Vijayanagar artists is more akin to the style that is at Elephanta, although on account of propinquity and intimate association with the Hoysalas and their traditions, they had every incentive and temptation to copy them" (Sri P. Sama Rao)

"Square rather than the round pillars were common during the period, and the latter type ceased to be used as a main pillar; but only served as decorative pilaster of the 'Kumbhapanjaram'. The square in the Kalyana Mantapam of the Vittalaswami temple is seen in a double form. The double pillar was separated and to the extra pillars were attached, obviously for support; if not for decoration, Caryatides, in the shape of Gajasimhas or rather the soldiers seated on horses, which are not very realistic. These can also be seen in the Kalyana Mantapa of Vaikunta Perumal Temple at Vellore. In the Vittalaswamy temple, the extra pillar is not detached from the main pillar; but in the Krishnaswami as well as in the corridor of this shrine the pillars are separate. Other characteristics are that the small double pillars here have lions for their pedestals. Moreover the images of the king and the three queens were sometimes carved as in the main pillar of the Kalyana Mantapa of the Vaikunta Perumal Temple at Vellore built by Krishnadevaraya. This square pillar was also engrafted on Dipamalis or lamp pillars, for instance in the Narayana Temple of Bhatkal were the elegance of the whole work is striking... ..

"Over the pillars came the roof. This was elongated and gorgeously decorated and stamped many a

time with unforgettable 'Kirthi mukha' seen in the asvapada of pillars as well as on the walls of temples. Over this roof was carved series of 'Kudus' or niches enshrining images of deities, which are quite visible in the Vittalaswami Temple'. (Dr. B. A. Saletore)

Handsome Stone Car:—Is in front of the Vittalaraya Temple. This Car has been carved out of one block of granite stone. It is 27 feet high. The stone wheels moving upon stone axels seem to have been carved separately. There are bas-reliefs representing women riding on parrots round the base of this Car. (Vide Picture No. 106)

"This 'Ratha' is a real wonder to the Westerners with a panelling full of delicately executed figures of Gods. This is not so exquisite as the ornateness of the spokes and the wheels of the Sun's chariot the black Pagoda is itself so designed at Konarka. It is quite probable that the idea of this car might have been taken from its northern specimen when Krishnadevaraya went on his conquests of Gajapathi Kingdoms in the north.

However the south-west corner Mandapam is noteworthy as the bas-reliefs on the basement of the Mandapam bring out vividly the different dance poses. (Vide Picture Nos. 45 A & B)

The neighbouring area of this Temple formed 'Vittalapur' facing the eastern gate way. There are remains of ruined extensive car street or bazaar with chavadies or mandapams on either side.

In front of the Southern gate is a ruined temple. Adjacent to it to the north of the street is an imageless Vishnu temple. Near by amidst thorny bushes is a Siva Temple. The architecture of its pillars is noteworthy. (Vide Picture No. 44) At the entrance wall of the Siva temple are embossed figures depicting

the fight between 10 headed Ravana and Lakshmana whose open chariot is driven by a Sarathi. Along this street to the east a few yards away to the left is a tank, in the midst of which is seen a ruined Mandapam. At a distance of a few yards to the right is an imageless Vaishnava temple, known as "Kudara" (Horse) Temple. So termed because of the image of horses on the two pillars in front.

A few yards away to the left is a Mandapam and nearby we come across the route from Kamalapur to Talavarigatte.

34. *Valikastam*:—(Vide Picture No. 46) Near the mandapam of talarigatta there is a spreading banyan tree; opposite to it leads a path-way along the bank of the river for about 2 miles to reach Valikastam in Nimbapuram. Here is seen a mound surrounded with palm trees. If dug out a light substance resembling burnt out bones is exposed. This spot is known as Valikastam.

35. *Vyasarayya Mantapam*:—(Vide Picture No. 47) After passing Varaha temple facing the river Tungabhadra there is a dilapidated mantapam known as Vyasarayya mantapam, which is a busy scene of people thronging for worship once in a year.

36. *Badivilinga*:—Returning to Hampi Bazaar, the Kamalapur route may be taken. After passing Krishnaswami temple, the visitor, comes to a large stone Linga known as Badivi Linga (Vide item 26 of Picture No. 13) ten feet high and three feet broad at the base, which more often is found standing under water. It is considered as one of the five most sacred Lingas or Pancha-Lingas.

The Saivites, who became jealous of the Vaishnava retinue brought by the daughter of Gajapathi, wife of Krishnadevaraya, seemed to have left the

muslims to themselves in the havoc caused to Vaishnava temples except the Kothandarama temple, the preservation of which might be due to the inauspicious sight of the sculpture of a boar on the Varaha temple entrance wall by the Muhammdans. While the act of Vandalism is noticed in the disfigured colossal Ugra Narasimha statue, the adjoining Badavi Lingam is in tact. Similarly the temples of Veera-bhadra and Pampapathi have been left untouched; but not so unmolested is the shrine of Vittalaraya.

37. *Colossal Monolithic Statue of Ugra Narasimha:-* To the right of 'Badavi Lingam' is the huge mutilated monolithic image of Ugra Narasimha 22 ft. high hewn out of a single boulder. (Vide Picture No. 106) Its enclosing stone walls are 9 ft in thickness, 15 ft. in height 60 ft. in length, 55 ft. in width with a secret hole at the front top right corner wall.

The inscriptions in the enclosure go to show that this was hewn and installed by a brahmin, named "Arya Krishna Bhutt" who in appreciation, was granted an endowment by Krishnadevaraya in 1528 A. D.

The remains of the arm that is placed round the hip indicate that Goddess, Lakshmi, must have originally been shown as seated on the lap of this God. The nose and one of the arms about 2 ft. thick and one head of the expanded cobra hood at the top are broken. The representation of the sun and moon on the pedestal signify its permanance.

The fine huge sculpture of the Cobra or 'Adisesha' at the rear with its expanded hood over the top of this statue brings out its natural posture and beauty of form. The details on it with great care makes this image the most striking object in the ruins though grievously shattered.

In its palmy days this statue might have been enshrined in a lofty temple of wooden pillars coated with copper plates having a copper plated canopy

shining like burnished gold. The holes on the four corners of the pedestal fixing the strong base of the pillars confirm this inference. This statue along with Badivi Lingam, Uddana Veerabhadraswamy nearby, two Ganesha statue near Krishna temple and the monolithic nandi at the eastern end of Hampi Bazaar, are superb in their wild grandeur.

38. *Sati memorial stones*:—A few yards away on the road to Kamalapur outside the temple of Uddana Veerabhadra are Sati Memorial stones (Vide item 24 of Picture No. 13) or which sculptured representation of the widows, who committed sati on the pyre of their husbands. The sculpture in the lower part of these stones depict the departed hero with raised hands in prayer in the company of his wife who committed sati. The upper panel representations bring out the Saivite cult as is made out from the sculpture of a Linga on its Yoni pedestal and a figure of the bull Nandi. These stone memorials are also set up in honour of the departed chief or gallant hero of Vijayanagar period slain in the battle fields. Then they are known as Virakal or hero-stones which are now found assembled in the Zenana Enclosure of Hampi. It is interesting and instructive to note the details representative of the sun and moon, elephants, the attainment of bliss by the departed soul at the abode of Vishnu or Paradise etc.

39. *Uddana Veerabhadra Swamy Temple*:—(Vide Picture No. 48) Half a mile down from the 'Sisters' rocks on the road to Hampi from Kamalapur is the temple of Uddana Veerabhadra or War-Lord, noted for its superb size as the very name indicates. The inscriptions within the enclosure go to show that the statue was set up in 1545 A.D. by Jangamayya, steward of Yerra Thimmaraju, brother of the secretary (Ramarajayya) to the Vijayanagar King, Sadasivaraya. Daily worship is now conducted under the management of Uravakondaswami. To the west of

this temple on the other side in the fields are the damaged, numerous pillared mantapam; on the same road-side is an imageless temple, but inside at a corner is the temple of Chowdeswari.

40 *Sisters' Rocks*:—A few yards from the underground temple on the west side of the road to Hampi, two giant boulders of rock leaning against each other at the top, about 50 ft. high stand out forming a remarkable natural arch-way. (Vide item 23 of Picture No. 13). These are commonly known as Sisters' Rocks, because of the legend that two sisters have been converted into rocks for having impiously uttered that they could stay at "Kompai" (home) instead of going to Hampi.

41. *The Underground Temple*:—Recently excavated as it was completely buried. An extensive Siva Temple, purposely built below the level of the surrounding ground to make the lingam remain always in water. This is known as 'Prasanna Virupakshalaya or Pathala Sivalaya. (Vide item No. 25 of Picture No. 13) There are regular steps leading down to the imageless temple; but there is a big stone bull or Nandi. To the south-east are the stone carvings of 'Nagas' or cobras. The only nice sculptural work seen is in the few traditional Dwara-palakas and capitals of inverted Lotus.

42. *Durauk's Enclosure*:—West of the Hazara Temple is an extensive area with very strong enclosure. This is known as the Commander-in-Chief's fort with the remnants of his palace. The head of the Vijayanagar troops had his residence here. within the enclosure, are found two plat-forms, many pillared structures, a lofty tower resembling the south-east corner watch-tower of the Zenana enclosure, and a north-west corner watch-tower resembling more a bastion. (Vide item No. 22 of Picture No. 13).

RELICS OF VIJAYANAGAR GLORY

In the centre the spacious ruined basement might have had the super structure of the commander-in-chief's palace.

In the south-east of this Dandanaik's Enclosure, the large multi-pillared hall or pavilion might have been the Council Chamber though it has now the appearance of a mosque. However the original design is similar to the Lotus Mahal of the Zenana Enclosure. There are masonry walls on three sides. The basement of platform is of stone structure, while the super-structure is built of brick and stone plastered over, in Indo-saracenic style of architecture. To the north-west of the enclosure, there is a massive, square stone-built watch tower of Indo-Saracenic architecture. The roof of the this tower is supported by fine arches and little domes. On the south of this, narrow stone stair case leads to the second storey. On the top to the west, there is a three chambered room, which might have been used by the watch men and for storing ammunition. The room in the basement must have served the purpose of "the main powder magazine" protected on two sides by fort walls.

43. *Hazara Rama Temple*:—This was the family shrine of Vijayanagar monarchs in close proximity to their palaces. (Vide Picture No. 49) From the inscription it is clear that Krishnadevaraya began the construction of this temple in 1513 A.D. The main shrine was Ramachandra while the adjacent temple was meant for Sita Devi.

Hazara on account of the thousand sculptural representations of Sree Rama. Its dimensions are 200 feet, east to west, 110 feet north to south. It has a polygonal plinth. It is a small neat temple containing some of the finest sculptural art.

The rocky walls outside are studded with rows of embossed figures, i.e. elephant, horses camels and foot soldiers, predominating in the lower rows and girls dancing with abundance of energy and scanty clothing in the upper ones. These scenes represent the celebration of Maharnavami festival. The Jain Tirthankaras are seen sitting cross legged at their devotion.

There are four pillars of smooth, shining black stone of foreign origin inside the Mantapa in front of the shrine, which takes away one's breath in simple wonder at the work done on the four pillars.

But the crowning glory of the temple would seem to be the scenes from Ramayana in Kalyana Mantapam and Bhagavata depicted so proportionately in stone bas-reliefs on the inner walls.

'The sculptured walls of this temple as well as those of Dassra Dibba and Achutaraya temple bring out the intimate acquaintance of the Vijayanagar architects with the flora and fauna of the country' (Vide Picture Nos. 36 & 49).

Here ancient mythological stories of Ramayana and Maha Bharatha are retold in stone. Important or interesting events were carved in bas-relief in story form on broad granite walls or pillars and 'broadcast' to the people. These carvings have perpetuated the glory of that bygone empire. Age, weather and acts of wild Vandalism have mainly been responsible for the defacement of some of these priceless relics, and so some of the carvings that have survived are not clear.

'The association of the cow, the horse, and the elephants with the greatness of Indra have become famous in the Hindu classics'. The picture of Krish-

nadevaraya riding his favourite horse in this book (Vide Picture No. 2) illustrates the high royal esteem for the horse.

Varthama states "Narasimha founder of Saluva Dyansty caused horses (Vide Picture No. 105) to be brought from Persia and Aden into his kingdom and thereby gave great profit to the merchants, paying them for the horses just as they asked. He took them dead or alive three for thousand pagodas and of those that died at sea they brought him the tail only and he paid for it just as if it had been alive". (Nuniz)

In Hazara Ramaswami Temple the square pillars have been used for decoration. The Pedastal of this philaster is square, which is only an adaptation of the 'Kumbham' above it arose the 'Kumbham' of the pillar itself, and it is like-wise carved all round with a blank strip running above it; but the rest of this philaster was carved apparently for its symbolic depth of associations, as it has been called "the Vase of plenty". The pedastal or aswapada was fully ornamented. (Dr. B. A. Saletore.)

The proportion and life-like forms of the sculpture all round the outside wall of the temple are noteworthy. At the enclosure walls of the temple some embossed figures in stone depict such different postures of an elephant as walking fast, running with lifted tail, felling a tree, breaking the chain, mahout feeding the elephant etc. In another sculpture at the very entrance basement wall there is the curiosity of one head serving the head of an elephant and that of a cow. (Vide Picture No. 37.)

As in other temples the heavy cornice work scooped out at the bottom is meant to drain away rain-water from the top of the terrace and to prevent rain water dripping on the architecture lower down.

These deserve special attention. These do not project their resting ends deep into the terrace to enable them to stand by themselves. But they have a counter weight in the heavy parapet stone slabs with or without architecture over them to prevent them from tilting. The top curvature projecting corners have three tiers, grooved serving the purpose to put up 3 rows of festoons in decoration. The three rows of beads in the corner work above the basement varying in size have a beauty of their own.

Even here we could see the Vijayanagar restraint which provided ample back-ground i. e., each of its panels for the figures sculptured to shine out. The pillars are all uniform, square monoliths with faces divided into three panels each with intricate chasing of floral designs between them. There are in all 48 panels on all the four pillars sculptured predominantly with subjects of Vaishnavite cult, such as images of Vishnu and his manifestations. It is not difficult to see from them what pedeliction Krishnadevaraya had for Vaishnavism. Except in Hanuman and Jambavath of pillar 1, Venugopala of pillar 2, (Vide Picture No. 50), Hanuman with garland in his hands on pillar 3, and Rama plumbng Sagara on pillar 4, there is very little expression or remarkable execution although the medium was soft and pliant and better work could have been done. People are taken away with the monkey design at the top of one of corners of the middle square of the central ceiling (Vide Picture No. 51.) where two heads executed are made to serve as four heads to four bodies cleverly designed around and holding a Lotus. Mere cleverness is not art. It is but chicanery if devoid of lofty sentiment. The walls of the main temple on the outside are neatly panelled with the images of the Hindu Pantheon gracefully executed with lively line and form (including the depth of the carving in stone or thickness of the embossed figures). It has a proto-type in the

Ramaswami Temple at Penukonda alleged to have built by Ranga Raya". (Sri P. Sama Rao.)

The Zenana Enclosure Buildings:—The Queen's Palace, Quarters for female guards, watch towers, the Lotus Mahal, the Elephant stables and the Guard Room are to the north-east of the Hazara temple and there lies another block of buildings enclosed within high walls with watch towers at the corners.

44. *The Queen's Palace Basement:*—(Vide Picture No. 53) Once the largest building in the enclosure, has nothing now but the ruined basement or raised plat-form.

45. *Rest house:*—Close to the main entrance to the Zenana Enclosure to the east is a rest-house, quarters for female guards as learnt from the accounts of the Portuguese travellers. It might be termed as 'Centre Hall' too.

46. *Watch Tower:*—In the north and south-east corner there are two high Watch towers which from their style of architecture, it may be inferred that they served as pleasure resorts for the ladies to watch the event outside unobserved by others. The flight of steps which lead up to the top floor varies in structure in both these towers. The eastern smaller watch-tower (Vide Picture No. 106) might have been used by the female guards meant for the foreign visitors.

47. *Lotus Mahal:*—The imposing two storeyed open pavilion is known as Lotus Mahal, (Vide Picture No. 52) so termed from the Lotus formation. The Lotus Mahal built on an elevated and ornamental besement is principal building still surviving in the enclosure. It is a two storeyed structure with narrow stair case. It is the finest building in the Harem used as the Council Chamber by the Queen. It is a fine specimen

of Indo-saracenic architecture as the massive pillars and arches built of brick and mortar are of Muhammadan style, while the base, the stucco ornaments, cornice and roof are Hindu in Character. The ground floor is open on all sides; but the second floor consists of a hall with many windows on all sides which might have originally been provided with wooden shutters confirming the belief of the Zenana. To its west is an oblong reservoir or swimming pool; closeby are found an assemblage of scattered specimens of stone sculpture, the more conspicuous of which are the Sati Memorial stones.

48. *Elephant-Stables*:—East of this enclosure are found the massive elephant stables, eleven in number for the chief state or procession elephants, built with doomed roof and arched entrances. (Vide item No. 4 of Picture No. 13). In all, the state elephants are said to have numbered 800. So the remaining 789 of the state elephants had to be content with humble stables elsewhere.

The dignified central stable here with a square stepped turret above now in ruins was meant for the 'Pattada Ani', or the King's own Anointed Elephant.

Reference may be made to the details of carved panels in the inner court yard of Achyutaraya Temple Verandah representing a procession of elephants, as shown in Picture No. 36. Near the western gateway of Achyutaraya Temple is the curious bas-relief in granite representing a combination of the head of an elephant and a bull. (Vide Picture No. 37)

Elephants, noted for their intelligence, discretion and strength figure prominently in the designs of Vijayanagar architecture. They have always been associated with rank and wealth. Grandiose names were given to howdahs, which carried royal perso-

nages, eggs., Vijaya Garudadri of Tanjore Raghunath Nayaka. Their introduction mostly from Ceylon, brings out the Rayas' intimate relations with the foreigners. According to Barbosa the elephants were paid at the price of fifteen to twenty ducats each. The monarchs maintained elephants for purpose of state, war, trade and temple or pageant processions. Elephants were made use of in meeting justice.

'Rations were sent to the kitchen for the elephants'. The kitchens were large and contained many cauldrons of copper and several officials, for getting food cooked for the elephants (Rice, chick-peas and other vegetables) were maintained. Elephants were usually given balls of rice coated with butter. In all this there is much order and arrangement.

49. *Guards' Room*:—(Vide Picture No. 54) Facing the south is this room close to the elephant stables resembling a Gothic building. In front is two partitioned elevated broad verandah with eleven arches. Inside walls have verandahs on all round with regular rows of pillars with arches supporting the vacant roofs above; but the inside centre is an oblong open space, the roof of this portion is in ruins. The Guards' room must have been a rest house for the guards who were in charge of the state-elephants. In the rear are regular flight of steps leading to the top of the roof.

A little away to the east of the elephant stables are two temples in ruins.

50. *Ranga Temple*:—(Vide Picture 55) To the south outside the Zenana Enclosure facing the East is this Ranga Temple in ruins half buried. In design it resembles Vittala temple on a small scale. To its south is the Ranga mandapam in which is located 9

feet high stone image of Hanuman. In front wall of this image is a stone inscription in old Kanarese, from which it is learnt that the mantapam was constructed in 1546 A.D. by Thimmaraju, commander-in-chief of Sadasiva Raya.

51. *Daftarkhana*:—(Vide Picture No. 56) In front of Ranga mantapam and at right angles to the Elephant stables stands the Daftar Khana, the usual working offices of the King's ministers and their staff. But only the remnants of this mantapam are visible now.

From Abdur Razack's description this spacious mantapam might have measured 60 x 20 feet. It was customary to keep here royal records and other papers. Karnams used to sit in this mantapam and write accounts continuously. For writing purpose they used slates and palm leaves each measuring one inch in breadth and six feet in length.

52. *Pattanada Yellamma Temple*:—(Vide Picture No. 57) At a little distance to the south-east of Ranga Temple under a big shady margosa tree to the ground-level is this ancient boundary Goddess temple, Pattanada Yellamma, without any architecture. It is said to be as old as the origin of the Empire city. Now the Kurubas (Shepherds) of the locality conduct worship regularly.

53. *Single Rock-Out Temple*:—(Vide Picture No. 58) To the south of the elephant-stables one furlong away in the eastern direction of Dasara Dibba is this temple of three apartments carved out of a single big boulder. The inner portion consists of a little shrine with a front verandah and another side verandah, all in one monolithic rock. On the top of the entrance gate is the sculpture of 'Gaja Lakshmi' and the carving of the sun and moon on both sides of the door.

There is the remnant of a brick and mortar built reservoir on the side top of this temple with the remains of earthen pipes. To the north of this temple are the traces of houses. The inference is that there would have been protected water supply from this reservoir on the eminence to the village adjoining this rock-cut temple.

54. *Monolithic Stone-Door*:—(Vide Picture No. 59) To the north of the Dasara Dibba by the side of the road there is a huge stone-door remarkably carved cut of a single stone lying on its side, 10 feet high, 3 feet broad and 8 inches thick. It represents a battered wooden door with bolt-sockets and other details.

55. *Large stone-Trough*:—(Vide Picture No. 92) The stone trough in the courtyard of the Kings' Audience Hall Basement facing north was cut out of a single block of granite stone, $41\frac{1}{2}$ feet long, 3 feet broad, and $2\frac{3}{4}$ feet thick with a small drainage hole. It was meant for storing water for the use of horses and elephants of ambassadors waiting for interview with the king here.

56. *Kings' Audience Hall*:—(Vide item No. 19 of Picture No. 13) To the south of the stone-trough is the largest plain and simple basement of the Durbar Hall, which is identified by Abdur Razack as the "King's Audience Hall" which was elevated above all the rest of the lofty buildings in the citadel. Perhaps this would have been a very spacious, many wooden pillared hall with a storey above it. There is no super structure now as it might have been burnt down by the Muhammadan invaders. But there are six rows with 10 grooves in each row for fixing up wooden pillars. From the remnants it is inferred that there would have been masonry walls on the south and west sides with a flight of stone steps leading to the southern upper storey.

This Durbar Hall would have been the scene of many stirring events as the honouring of poet-leauroate Peddana, by Krishnadevaraya in such an august assembly of learned men.

57. *Small Underground Chamber*:—(Vide Picture No. 60) Adjoining the basement of the King's palace is this quaint, little square underground chamber.

It might have originally been a temple, because of the procession path around the central shrine. It faces to the east. The roof, which is to the ground level consists of stone-slabs supported by stone-pillars. From the north there is a short flight of steps leading to the dark narrow passage for circumbulation. The central portion of the roof which has been broken by the collapse of its former superstructure, has now a small parapet wall round this opening.

From the traces of broken beams and stone pillars it is clear that there would have been a superstructure over this underground chamber. Its central position between the King's Palace and the Audience Hall makes us believe that it would have been a secret chamber, in which the monarch consulted his ministers on urgent confidential matters.

58. *Basement of King's Palace*:—(Vide Picture No. 61) In the same royal enclosure to the west of Dasara Dibba is the five feet high, large and ornamental basement of the King's palace, which would have had the timber superstructure. This basement is not of the usual type of construction in stone; but it is built of brick and mortar. Its main entrance faces north, unlike the temples, which have their entrance door facing east.

59. *The Mint*:—The ruined large, high and strong walled enclosure to the south-west of the King's Audi-

ence Hall or behind the Commander-in-chief's enclosure, represents the Mint. The original strong and safe building inside has completely been destroyed by the Muslim invaders.

All the coins current in Vijayanagar Empire were minted here. 'As gold and copper were minted abundantly in the Empire, these metals were used more for coinage. To a small extent silver had specially to be purchased. According to Abdur Razack's version, three kinds of flat, round coins mixed with alloy, were stamped in these mints. The first was the Varaha or Pagoda, weighing one miskal, the second was the Pratab, equal to half of the first, and the third, was the Fanam, equal to one-tenth of the second; one-sixth the value of the Fanam, was the silver coin called Tar. A third of the value of the Tar was the popular copper coin, known as 'Jital' Obverse of these coins contained the name of the king with God or Goddess seated or standing and on the reverse of the coins were found the title of the king. To suit the growing needs of the times, Krishnadevaraya issued double Varahas.

60. *Magnificent Dasara Dibba or Throne Plat-form:-* (Vide Picture No. 62) About 80 feet square, a huge throne plat-form known also as Maharnavami Dibba or terraced mound 22 feet high, with traces of masonry provision for a pavilion (called Golden canopy by Abdur Razack) on top terrace used by the Emperor and other Royal personage to witness during the Dasara festival the encounters of fight of wild beasts or wrestlers and the various performances of the kind in an arena below'. Paes calls it 'House of Victory' (Vijaya Bhavan) because of its construction on the victorious return of Krishnadevaraya from Orissa in 1513, after defeating Pratapa Rudra Gajapati. Below the level of the Upper floor on the east

side there is a chamber approached on either side by a flight of stone steps. The several hundreds of mural bas-reliefs on their western and southern walls are unique in southern India.

There is always a historical purpose behind every floral flourish and animal prance carved in the friezes along the plinths of both the temples and the throne plat-form. The latter does not possess either uniformity of subject-matter or polished sculpturing in any line of frieze. But, there is a greater variety, however, of poses in men, animals, birds, hunting scenes, dancers, musicians, etc., portrayed in rather a lavish scale along these walls than to be found either at Halebid, Belur, or Somanathapur.

Taking for example the southern side of the plat-form we find,

Temples, porches, suns, moons, hamsas on either side of porches

Floral ornaments, elephants, in different attitudes, grasses with birds pecking at them, and dancing scenes.

Elephants in different poses, hunting scenes, stags in different attitudes, hamsas in different poses, suns and moons, with chakoras and chatakas over them. Elephants, horses, monkeys all in different poses, hunters, stringing bows, camels, birds of different kinds and toilet scenes,

Hunting scenes, birds, trees, stags flying from hunters and facing them too, and domestic scenes of women pounding grain.

Elephants and lions hunting them—

Riders on horses, camels, dancing scenes with drums etc. Dogs, hunting scenes on horses, foot-soldiers leading horses, foreigners, and soldiers with muskets, etc.

Trees, hunting scenes of bear, and bear and deer
fleeing,

(on the steps leading to the plat-form.)

Feedings of elephants,
Kalpalatas,
Dance poses of Bharata Natya.
Country-dance or Kolata scenes
Procession of musicians with accompaniments
Designs of Hamsas interlocked with creepers

All these register the social life of the times. There is grace and rhythm in the lines although there is no elaboration or detail. The hands that worked at these are no way inferior to the Chalukyan or the Hoysala that produced the fine examples at Halebid or Belur, Arsikera or Somanathapur or Sringeri" (Sri P. Sama Rao)

Nuniz has described vividly the gorgeous processions and sports which took place round this throne Plat-form. The figures of two foreign ambassadors to the court are shown as having pointed beards and Persian like caps. 'Holi' festival activities are also represented on the west side of the Plat-form. After ascending half the height there is a projecting stone terrace for circumbulation.

From the profuse carvings and sculptures on the walls here, it can be made out that camels were used for carrying persons and loads. Their owners must have been powerful and prosperous. Their introduction, as well as that of the horse, was due to the inti-

mate relations of Vijayanagar monarchs with such foreigners as the Persians, the Arabs, the Italians, the Portuguese and other Europeans.

In the days of Devaraya II, it is said that the great general Nagamma Nayaka possessed an imperial army which was made up of 40,000 horses, 4,000 elephants, 10,000 camels. Between the house of victory and the King's palace there is a gate which serves as passage to the dwelling of the queens and of the other women who serve them; inside there are 34 streets.

This is the very core of the ruins, because it is here that scenes of such pomp and grandeur of the whole Vijayanagar Empire were exhibited during the nine nights festivities as to say that paradise was mirrored down on this plat-form then.

Abdur Razack, the Persian Ambassador, describes this magnificent festival of Mahanavami thus :—

“The King of Vijayanagar directed that all his nobles and chiefs should assemble at the royal abode from all the provinces of his country, which extends for the distance of 3 or 4 months' journey. They brought with them a thousand elephants tumultuous as the sea, and thundering as the clouds, arrayed in armour, and adorned with howdahs.

“In the front of that plain, a pillared edifice was constructed of 9 storeys high, ornamented with exceeding beauty. The throne of the king was placed on the ninth storey. The place assigned to me was the seventh storey. Between this place and pavilions there was an open space beautifully laid out, in which singers and story-tellers exercised their respective arts”.

"The throne of the monarch was of a prodigious size, made of gold inlaid with beautiful jewels, and ornamented with exceeding delicacy and art. Before the throne there was placed a richly decorated cushion."

The Portuguese chronicler, Paes, gives a long and interesting description of this festival. 'For these feasts are summoned all the dancing-women of the kingdom, and also the captains and kings and great lords with all their retinues'.

"These feasts begin on the 12th of September, and they last nine days, and take place at the King's palace".

"The palace has a gate opening on to the open space. Over this gate is a tower of some height with its verandahs. Outside these gates begins the wall which encircled the palace. As soon as you enter inside this, you have a large open space, and on one side and the other are low verandahs where are seated the captains and the chief people in order to witness the feasts, and on the left side of the north of this open space is a great one-storeyed building called the House of Victory. This building stands on pillars shaped like elephants and with other figures, and all open in front, and they go up to it by stair case of stone; around it underneath, is a terrace Corridor paved with very good flagstones, where stand some of the people looking at the feast

On the right side of the open space were some specially made lofty, narrow scaffoldings of wood over the tops of the walls encircling the palace. They are covered at the top with crimson and green velvet and other handsome cotton cloths, and adorned from top to bottom. There are eleven of them used by spectators.

Against the gates there were two circles in which were the dancing women, richly arrayed with many jewels of gold and diamonds and many pearls. Opposite the gate which is on the east-side of the front of the open space, and in the middle of it, there are two buildings of the same sort as the House of Victory. These buildings are served by a kind of stair-case of stone beautifully wrought; One is in the middle and the other at the end. The walls, the ceiling and the supports of this building were all hung with rich cloths, adorned with embroidery figures, these buildings have two plat-forms, one above the other, beautifully sculptured, to one of which the sons of the king's favourites come for the feasts, and sometimes his eunuchs. On the upper plat-form, close to the King, was Chroston as de Figllerirecs, with all of us who came with him.

“Returning to the feasts, in this house of Victory the King has a room made of cloth, with its door closed, where the idol has a shrine, and in the other, in the middle of the building is placed a dais opposite the stair-case, in the meddle, on which dais stands a throne of state. (already described by Abdur Razack). In this throne is placed an idol, also of gold, embowered in roses and flowers (*Vide frontispiece*). On one side of this throne on the dais below, stands a head dress; this is also made in the same manner; it is upright and as high as a span, the top is rounded; it is all full of pearls and rubies and all other precious stones, and on the op of it is a pearl as large as a nut, which is not quite round. On the other side is an anklet for the foot; it is another state-jewel of the thickness of a man's arm; it is full of large pearls and of many rubies, emeralds and diamonds, and other stones of value. In front of all this, at the edge of the dais, resting on a support were some cushions where the king was seated during all these feasts’.

“The feasts commence thus:—” When it is Morning the king comes to this House of Victory and betakes himself to that room where the idol is with its Brahmans, and he performs his prayers and ceremonies; out-side the house are some of his favourites, and on the square are many dancing girls dancing. In their verandahs round the square are many captains and chief people, and on the ground near the plat-form of the house, are eleven horses with handsome and well arranged trappings and behind them are four beautiful elephants with many adornments (*Vide frontispiece.*) Then the king comes out and with him a Brahmin, who takes in his hand a basket full of white roses and approaches the king on the plat-form, and the king, taking three handful of these roses, throws them to the horses; then he takes a basket of perfumes and acts towards them as though he would cense them and when he has finished doing this he reaches towards the elephants and does the same to them (*Vide the Picture in the frontispiece.*) And when the king has finished this the Brahman takes the basket and descends to the plat-form, and from thence puts those roses and other flowers on the heads of all the horses and this done returns to the king.

“Then the king goes again to where the idol is, and as soon as he is inside, they lift the curtains of the room, which are made like the purdah of a tent, and the king seats himself where these are, and they lift them all. Thence he witnesses the slaughter of 24 buffaloes and 150 sheep, with which a sacrifice is made to that idol.

Next the king goes out to the other large buildings, on the platform of which is a crowd of brahmans, and as soon as the king ascends to where they stand, they throw to the king, ten or twelve roses those who are nearest to him. Then he passes all

along the top of the building and as soon as he is at the end he, takes the cap from his head and after placing it on the ground turns back to the place where the idol is, here he lies extended on the ground. When he has arisen he takes himself to the interior of the building and enters an enclosed garden, where a little fire has been made and he throws into the fire a powder made up of many things, namely rubies, and pearls, and all other kinds of precious stones and also other sweet scented things. This done, he returns to the pagoda and goes inside and stays a little, at which time enter by the other door some of his favourites who are in the building, and they make their salaam. Then he goes back to the place whence he threw the flowers to the horses, and as soon as he is here, all the Captains and Chief people come and make their salaam to him, and some, if they so desire, present some gifts to him, then as they come so they retire, and each one betakes himself to his own dwelling. And the king withdraws to the interior of his palace by that gate which stands between the two buildings that are in the arena; the courtesans in front of the temple idol dance for a long time. This is what is done during the morning of each day of these nine days, with the ceremonies, I have mentioned, and each day more splendid than the last.

At 3'o-clock in the after-noon every one comes to the palace, there go inside only the wrestlers and dancing-women and the elephants which go with their trappings and decorations with those that sit on them being armed with sheilds and Javelins, and wearing quilted tunics. As soon as these are inside they range themselves round the arena, each one in his place, and the wrestlers go close to the stair-case which is in the middle of that building, where has been prepared a large space of ground for the dancing women; many others are at the entrance of gates.

The officers of the house-hold go about keeping order amongst all the people, and keep each one in his own place. The different pavilions are separated by doors, so that no one may enter unless he is invited. 'Salvatinica' (Saluva Timma) who is the principal person, enters the building.

"After all this is done and arranged the king wearing rich white cloths with embroidery of golden roses and shining jewels comes forth and seats himself on the dais, where the throne and the other things are kept. Only the dancers, wrestlers have the privilege of sitting and remain seated and chew betel in the presence of the king. Then he guides all those present to sit; the principal of them is the king of Syrimgapata and of all the territory bordering on Malabar, and this king is called Kumaravirya, and he seats himself as far in front as king on the other side of the dais, the rest are behind.

Next the Captains attended by his Chief people approach from outside and make their salaams to the king, and then take their places in the pavilions. Then the Captains of the troops approach with shields and spears, and afterwards the captains of Arches; these officers are all stationed on the ground around the arena in front of the elephants and they constitute the King's guard; then the women begin to dance. Who can fitly describe to you the great riches these women carry on their persons.

"Then the wrestlers begin their play."

"In all this portion of the day nothing more is done than this wrestling and the dancing of the women, but as soon as ever the sun is down many torches are lit and some great flame-burn made of cloth and these are placed about the arena in such a

way that the whole is all light as day, and even along the top of the walls, for on all the battlements are lighted lamps; and the place where the king sits is all full of torches. Soon after many graceful plays and Contrivance are introduced. Then there enter others with battles of peoples on horse-back, others come with casting-nets fishing, and capturing the men that are in the arena. When these amusements are ended, they begin to throng up many rockets and many different sorts of fires, also castles that burn and fling out from themselves many bombs and rockets.

After fire-works show, there enter many triumphant cars belonging to the Captains. Some of the cars appear covered with many rich cloths, having on them many devices of dancing girls and other human figures; there are other cars having here one on top of another, and others all of one kind, and so in their order they pass to where the king is. They are immediately followed by many decorated horses and in front of these horses goes a grandly decorated horse with two state—umbrellas of the king. The chief Brahman performs his ceremonies there and returns to the place.

Then from inside issue 30 female door-keepers with canes in their hands. When all these retire, the elephants come and after making their salaam they too retire. Then the Brahmans carry an idol to the House of Victory. Then the king comes from within and offers his prayers and performs his ceremonies. Next the sacrifice of animals takes place. Then come the professional women to dance. The king retires, goes to his midnight supper, for he fasts all these nine days.

‘When these days of festival are past the king holds a review of all his forces.’

61. *The Stone Aqueduct* —(Vide item No. 16 in Picture No. 13.) The remains of the stone aqueduct carved out of granite stone and earthen ware pipes show that they supplied water to all the tanks, baths and troughs in the citadel required by the State apartments.

The stone aqueduct near the Dasara Dibba runs in an easterly direction and crosses over a double line of enclosure walls, separated by a deep and broad road-way and continues further east to Chandrasekara Temple. Here there is a north.easterly course of the aqueduct to the octagonal bath and the Zenana enclosure. Another branch of the aqueduct runs west along the Chandrasekara Temple's enclosure "and thence to a small ruined square masonry tower which stands half-way between Chandrasekara temple and the Queen's Bath. From this tower, the channel led to the Queen's Bath to the south of this tower; standing along side of the road to Hampi and over-looking the Ramparts, is a large mound of earth and ruined masonry, evidently the remains of a lofty platform, or an inclined ramp. Standing on this mound and facing the south, a large masonry-lined well will be seen in the field just below the ramparts and within fifty yards of the mound. In all probability, the water was raised from this well and carried by a channel to a small tank or cistern at the foot of the ramparts, immediately below the mound above. It was then apparently raised to the level of the ramp by the usual means of leather-buckets worked by bullocks and thence carried across the road by an aqueduct to a masonry built cistern located on the top of the tower opposite. At this point, the water was apparently allowed to descend by means of a closed channel or pipes, into the two main channels mentioned above." (Mr A. H. Longhurst.)

The stone aqueducts, owing to their elevated position of about 10 feet would not have received

their water-supply direct from the Thurtha irrigation channel or anicut a mile away in the north or from the Rayarakeri of Hospet in the west, ten miles away.

62. *Public Bath*:—(Vide Picture No 63) After passing the Queen's Bath on the way to Hampi to the east of the road is this dry 8 feet deep Public Bath or masonry lined tank, which would have been filled with water by the nearby stone aqueducts. There are two ruined stone pipes nearby. It is the largest tank in the citadel about 300 feet long and 90 feet broad with the flat smooth floor resembling a tennis court.

This must have been the bathing pool or swimming bath for the members of the Royal establishment in the citadel and for those visitors, who were waiting for the Royal interview.

63. *Octagonal Water Pavilion*:—(Vide Picture No. 64) The direct north westerly route from the Queen's Bath to Hampi leads to a distance of two furlongs where there is a large hall with eight-sided arched openings on all sides. It is of Indo-saracenic style of construction.

In the centre there is a small fountain basin and a huge monolithic stone trough used to store up milk for distribution among the poor. The remnants of earthen pipes embedded in the closeby reservoir built of brick and mortar might have supplied the water required at the pavilion.

64 *Stone Plate Leaves*:—(Vide Picture No. 38) In front of this water Pavilion on the other side of the road in the fields are found the traces of another stone water channel, on the sides of which are carved in smooth, black-stone a number of shallow depres-

sions resembling plates for taking food by the poor travellers.

Two circular stone plates, one big and one small, are found in the collection of the relics made and kept in the Zenana Enclosure near the Lotus Mahal. The smaller plate was perhaps used by a child, which might have consumed the quantity of food, which an adult now would generally take. The inference is that an individual adult in the medieval times consumed far more quantity of food, because of his better stature, strength and stamina. It is computed that there might have been thrice the present capacity for work in an ordinary individual then.

The height of seats provided in such stone benches in the hall of Bagali Temple, near Harapanahalli or in Harihar Temple, suggests that the adults should have been of taller and better build. It is therefore, no wonder that the workers then had far greater capacity to lift stone of unusual size and weights used in the construction of the buildings at Hampi.

65. *Queen's Bath*:—(Vide item No. 18 in Picture No. 13) From Kamalapur travellers' Bungalow there are two routes to Hampi, but the left side route leads first to Queen's bath, which is half-a-mile to the south; it is a plain square building in the Indo-Saracenic (Hindu and Muslim) style of architecture. A narrow moat surrounds it, but the inside of this bath is an exquisite piece of craftsmanship.

The central tank now dry measuring 30 feet square and 7 feet in depth used for swimming; At the centre of this reservoir are the traces of a manta-pam serving as a Jumping ground to dive in the water; it is surrounded by an arched corridor with projecting balconies over-looking the tank. There are doors on the four sides.

The ornamental foliage carvings in stucco are pretty on the arched ceilings along the corridor and the six windows of the projecting galleries on either side of the reservoir. There is a stone channel at the eastern top of the tank for letting in the water ; similarly there is an out-let hole at the bottom for cleaning the tank. On the north there are steps for getting into the tank. This Bath was meant for pleasure resort of the royal consorts. A flight of stairs leads to the smooth vast terrace of the Bath from which a view of the Zenana enclosure, other buildings and the surroundings is gained.

66. *Chandrasekara Temple*:—(Vide Picture No.66) An imageless Sive Temple, known as Chandrasekara Temple, though of no historical importance is a compact, imposing building about 200 yards to the north of the Queen's Bath. It is on the same altitude on Ganigitti temple, Its entrance door faces the east with two ruined mantapams at the corners. The tower, a portion of the enclosure, the southern wall of the inner shrine are in a dilapidated condition.

67. *Saraswati Temple*:—(Vide Picture No. 67) On an eminence on the way to the octagonal Bath is Saraswathi Temple. It is not of architectural interest.

68. *Octagonal Bath*:—(Vide item No. 1 of Picture No. 104) To the north of Chandrasekara temple is this stone-slabbbed eight side tank with traces of a pavilion in the centre. All round the bath is a flat roofed, open-pillared corridor. This was used for aquatic sports.

69. *Krishnadevaraya's Cement Statue*:—(Vide Picture No. 68) To supply the omission of the sex-Centenary Celebration of 1936 (Vide Picture No. 69)

which has left nothing at Hampi proper as fitting monument to inspire every visitor to Hampi and make him realise that he is trading on holy ground hallowed by venerable memories and associations beyond the publication of its commemoration volume, Shrimant Sarkar Maharaj Yeswant Rao Hindurao Ghorpade, Ruler of Sandur State unveiled on 1—4—1941 at the "Vijayanagar Library" Kamalapur, the life-size cement bust of Shree Krishnadevaraya presented by sree Durbar Krishnadevaraya, Rajah of Anegondi Samsthan, scion of the illustrious Rayas of Vijayanagar and a living link with the worthy past.

The Ruler of Sandur after unveiling the Bust spoke thus:—"It is most appropriate that the name of such an illustrious emperor should be perpetuated in the precincts of his capital in this sacred land hallowed by the presence of the sage Madhava Charya Vidyaranya.

It is very necessary that we should keep alive in the minds of people, and it is our sacred duty to carry forward for the benefit of posterity, the memories of the heroes who have made history in the past, and who have like the great Emperor, Krishnadevaraya and Chatrapathi Shree Sivaji Maharaj, the founder of the great Marath Empire, which in its Zenith comprised almost all India, were redoubtable champions of Hindu faith, religion and culture. India has to be unremittingly reminded and constantly kept of the towering personalities, who have shaped the destinies of our Mother-land in the past, and have passed on this invaluable heritage to us, so that we and our posterity might emulate their glorious example and keep up the torch of our ancient traditions and culture in all its undimmed glory. A nation which has no respect for its past, and which is

oblivious of its past culture and civilisation commands no respect from its neighbours.

If the teaching of Indian history in our schools and colleges should serve any useful purpose, it should place before us in their proper perspective the heroic deeds of our ancestors, and thus help to give a new orientation to our existence, and make us more virile, powerful and useful to our motherland. We need not look elsewhere for inspiration; our Motherland can boast of persons, in every walk of life, soldiers, statesmen, scientists and administrators who are second to none in the world. Let our teachers tell about them to our future generation, and inculcate in them the well deserved respect for the past. It is by means of textual instructions and symbolic representations like the one we are unveiling today, and maintaining in tact the relics of the past, and by collecting and suitably imparting knowledge of our folklore, and by celebrating the anniversary of the birth of our national heroes that we can keep alive in the mind of the nation the respect for the past, which is the only dynamic force that can impel the nation to develop on healthy and rational lines, and thus speed us on to our goal....

I fervently hope and wish that the pleasant function which I am performing today will be one of the mile-stones in the progress of this institution, which, I hope would be a great source of inspiration not only to the neighbourhood but to every one who happens to visit Hampi.

The following is the extract from the paper on the life of Krishnadevaraya read by Sri S. R. Vattam.

"It is in the fitness of things that the memory of the Emperor who achieved imperishable glory not

only in the arts of war, but also in the arts of peace, who not only flung his empire far, but also gathered around him the most eminent poets of the times and himself presided over them who not only knew to bring down inimical rulers on their knees, but also went down himself on his knee to honour a poet, that the memory of such an Emperor should be commemorated by the hands of the Raja Saheb himself.

The visitor to the Ruins is struck at the very entrance with the halo that seems to hover over the entire area. The term Ruins applies only to the mortal remains of the empire City. Even these by their sheer association with things supernatural seem to be living as ever actually pulsating with life to those who can see through them. It is not mere sentiment that sees things transcendental in these ruins. This is the land thrice blessed. Nature and art, epic and history have combined to confer on this chosen 'Punya Kshetra' a peculiar sanctity that hedges divinity itself.

Sri Krishnadevaraya was handsome in build; he had a noble presence, attractive manners and a strong personal influence almost compelling in its command over those about him. He led his armies in person, and yet was a poet himself and great patron of literature. The most remarkable and perhaps the brightest feature of his reign was his learned Court in which were gathered a galaxy of poets and pundits who have made enduring literature. It was much an Empire of learning. The Raya being himself a poet of no mean repute, gathered about him the most inspired and learned poets of the time.

Where the mighty Krishna Devaraya held Court in all pomp and glory of his greatness and his lovely Queens lightly trod in all the grace and grandeur of

their beauty, monkeys hold durbars, squirrels dart about, and snakes leisurely bask in the sun.

The King Bhoja of the south, as Sri Krishnadevaraya was reputed, thus did rule for full 20 years an empire which marked the brightest era in history in great grandeur and magnificence no Emperor knew before and passed away in 1530, in the full plenitude of his pomp and glory, leaving behind enduring monuments to his greatness in sculpture and art and unfading memories of all that was best, beautiful, bountiful, noble, cultured, mightiest, gentle, generous, dignified, fearless and never failingly victorious."

At the invitation of Vidayaranya Vignana Samiti of Hemakuta Ashram the president of which, Sri Sankarananda Swamiji, arranged through the help of such philanthropic persons as Sri G. Virupakshappa and Sri P. Siddappa, to put up Geetha Seva Ashrama at Bellary Road, Hospet. (Vide Picture No. 27) the 36th Madras Provincial Educational Conference, which put up the pedestal after the conclusion of its three days' sessions at Bellary Commencing from the 15th May 1946 undertook a trip to Hampi under the guidance of the Convenor of the Excursion party Sri A. K. Balasundaram. On the morning of the 18th May 1946, Sri M. S. Ekambara Rao, President of the conference, installed the life size cement bust of Sri Krishnadevaraya referred to its unveiling in Vijayanagara Library in 1941, on the pedestal (Vide Picture No. 70) under construction in front of the Kamalapuram Travellers' Bungalow, on the outskirts of Hampi Ruins. The President Sri M. S. Ekambara Rao made a stirring appeal in Kanarese to the people assembled to make Kamalapuram a great centre of light and learning in Karnataka area, and that the holding of the Provincial Educational Conference and

that the installation of the bust of Sri Krishnadevaraya in their midst will inspire them to revive the past Vidyapeeta of Vidyaranya; With the advent of Tungabhadra project near-by, he pictured to their mind the revival of prosperity of the old Vijayanagar times. In October 1946 the Andhra Historical Research Society, Rajahmundry sought the co-operation of the local Vidyaranya-Vignana Samithi and celebrated successfully (Vide Picture Nos. 72—73). The Vijayanagar Empire Day celebration and undertook to publish a commemoration volume.

Vidyaranya Vignana Samithi Hospet, (a registered Association) has for its main object the interpretation of the rich heritage of Vijayanagar Art. Those who desire to know more about Vijayanagar Art-Treasure may seek the help of this Samithi which is to put up a permanent Exhibition in Municipal Reading Room, Hospet.

70. *The Elusive Black-Stone Carvings:—*(Vide Picture No. 71) Recently in a field behind the Travellers' Bungalow, Kamalapur, was unearthed a richly and marvellously carved black-stone doorway with the minutest details worked with great care and perfection. It is worth a personal visit to appreciate its wonderful work-manship. It is located in the conservation office near the Kamalapur Travellers' Bungalow.

71. *Kamalapuram Dak (Travellers') Bungalow:—* (Vide item No. 13 in Picture No. 13) Situated at the entrance to the ruins, perhaps the guardian Temple at the gate to the City of Temples pressed into modern use as Travellers' Rest-house, appears to appeal in terms, though silent yet pathetic, against the strange turn of Fate which has visited its devoted Sanctuary. In medieval times the inns or chatrams were under

the control of the temples of the village or town and indirectly under the supervision of the Kings' Officers, because the Central Government guided the management. In 1820, the Rajah of Anegundi, the last scion of the Vijayanagar daynasty is recorded to have lived in this bungalow. Seven miles from Hospet Railway Station is Kamalapur, now on the out-skirts of Hampi ruins. It was built by Krishnadevaraya, who named it after his first wife Kamala Devi. There is a large tank in Kamalapur (Vide item No. 43 in Picture No. 13) led by the Raya channel from the river Tungabhadra. It irrigates about 500 acres of wet land. Along the top of its embankment runs the road from Hospet to Kampli.

72. *Talavaragatta*:—(Vide Picture No. 74) The northern road leading to the Vittalraya Temple passes under this gate, the lower portion of which is Hindu in style while the brick and plaster terraced tower indicates the saracenic architecture. Here the river is crossed for Anegundi, by ferry, (Vide Picture No. 74) this is a picturesque spot, where the river winds its way through wide rocky course. The up-stream view with a number of islands, the hill scenery nearby and the huge smooth rocky boulders coming up in its bed here and there and extensive high sandy banks are pleasant. At Talavaragatta, the river is too deep. Soon after the landing on the other bank of the river the visitor sees the huge stone-built fort-wall, mantapams and gate-way. This huge two-storied gate-way now mostly in ruins, was one of the old, four main gate ways of the Vijayanagar city (Vide Picture No. 75). After entering the gate-way the ranges of hills and ruined temples come into view. Anegundi is about half-a-mile from this entrance.

A few yards away from this gate to the left is Hutchappayya's mantapam in ruins (Vide Picture No. 76). A furlong away from here is Anegundi. Here light

ferries ply to and fro. An up-stream journey by ferry to Pampasarovar is an excellent trip. Here in former times customs were collected.

River transport was a source of revenue to the monarchs; but it was retarded to some extent by the rugged beds of the river except at the capital; still by means of ferries and boats the Vijayanagar people solved successfully the river transport. The ferry is used to carry 15 to 20 persons; even horses and oxen can cross in them. The ferry men and their boats near the capital have figured in the inscriptions and in the accounts of foreigners. Regarding the foreign trade of the Empire Barbosa states thus:—"In this city there are many jewels which are brought from Pegu and Ceylon."

Abdur Razack states that Vijayanagar possessed 300 seaports, every one of which was equal to Calicut. From the inscriptions, we can make out that at least in two parts of the empire i. e. Mangalore and Calicut, the Vijayanagar monarchs maintained fleets

To the Vijayanagar people the problem of land transport seemed of greater importance. Though lacking in all the modern means of speedy transport, they succeeded in maintaining, according to the standards of the age brisk-commercial and social life in all the parts of their Empire. Then speed in travelling was secured by means of relays of Boyees or Palanquin-bearers. Vijaya Raghava Nayaka used to go daily from his palace at Tanjore to the temple of Srirangam, a distance of 3 amada or 30 miles. He had changes of Boyees on the road, and used to start early in the morning at sun-rise and return after worshipping. De Necoli Conti writes that it was eight days' journey from Vijayanagar to Penukonda. According to Abdur Razack it took 18 days to go from the capital to the Port of Mangalore.

The palanquin, most often beautiful in design and costly in value, with their traditional carriers, the Boyees, were used by the Captains, the rich classes and foreign travellers. They are always at the court where the king has 20,000 litter and palanquins.

73. *Anegundi or Nagundi of Nuniz & The Portuguese Writer of 1536 A.D.*—(Vide Picture No. 75) Its Sanskrit name is, 'Kunjara Kona' or Elephants' corner, now in Nizam's dominions, was the mother of the Empire city. This famous Anegundi Samasthan holds a renowned place puranically too, as Kishkinda. The very name Anegundi finds a place in Sivapurana and explains how Lord Ganesh happened to have his head in the form of an elephant's head. The holy Pampasarovar is within the radius of 2 miles, attracting thousands of pilgrims throughout the year. It was hemmed in between two great kingdoms, Warangal on the East and Dwarasamudra on the West. This tiny principality is what remains of the vast empire, with hills as fort walls and the river encircling it serves as a natural moat. The descendant of Vijayanagara dyanasty Sri Durbar Krishna-devaraya, resides here now. The Vijayanagar monarchs derived their abiding vigour to rule over southern paninsula from this city.

After the fall of Vijayanagar Empire about the middle of the sixteenth century, the descendants of 'Narapathy' Rajahs, as the monarchs of Vijayanagar were known, had to retire to this village of Anegundi on the northern bank of the river, Tungabhadra and to live on a small tract of the country. In the 17th century, it was under the Bijapur Kings and finally passed on to the hands of the Nizam. But still the British recognised the royal prestige of Vijayanagar kingdom by granting a descent monthly person to the present Rajah and his predecessors.

74. *Hutchappayya mut, Anegundi*:—Seven black-stone pillars to the east of this two storied building have a special feature of unique carving as the ornamental work in the lower portion of the pillars appears to be lathe work (Vide Picture No. 76.)

75. *Chintamani Ashrama, Anegundi*:—(Vide Picture No. 77) To the east of Anegundi, named so because of the old residence of the Rishi, Chintamani. It is on an eminence and faces the river Tungabhadra having a commanding view of the winding broad course of the river, its rocky islands and the extensive rocky hills on its banks.

The way to this Ashrama is through the gateway of a fort wall and thence a flight of steps leads to the top-floor, where there are spacious Mantapam. At the lower Chintamani the shrine contains the images of Mahishasura Mardhini and Eswara.

The upper Chintamani is an ideal camping place for any excursion party because of its fine panoramic view of the river and the rocky hills.

76. *Ganesh Temple, Anegundi*:— (Vide Picture No. 78) In Anegundi village itself is the finely carved black-stone image of Ganesh. The ornamental perforated black-stone door way exhibits the architectural beauty of the Chalukyan period.

77. *Ranganatha Swami Temple*:— This is the house-hold temple of the Royal family of Anegundi. It is an old temple on the way to Pampasarovar facing East. There is an enclosing wall in which there are some mantapams besides the front mantapam of the sancto-sanctum.

78. *Gagan Mahal*:—(Vide Picture No. 79) This is a ruined two storeyed building in front of Ranga-

nathaswami temple and to the right-side of the street. On festive occasions this was used by Zenana women for sight-seeing-

To the north of this Mahal few yards away there is a strong stone gate-way, the crossing of which leads direct to Gangavati, while the northern route leads the visitor to Pampasarovar, one and half miles away.

79. *Gavi Ranganayakulu*:—(Vide Picture No. 80) Half-a-mile up the road to Pampasarovar to the left on the side of the rocky hill in the midst of boulders is a temple in a mantapam, which is reached by a flight of steps, 50 feet above the ground level. Here is a dark cave, through which the visitor has to crawl on all fours for a few yards to get at two images of Venkateswara and Hanuman. In the second front mantapam cave there is a pool and another cave in which there are the image of Narasimha and the images of Sapta Rishis. Vishnu, Venugopal and a few Alwars. Here the huge vertical boulders are awe-inspiring. At the bottom of these caves is Vali Bandara or Treasure of Vali; on the entrance rock here are engraved the images of Vali and Sugriva. The legendary version is that Vali had his wish fulfilled here in response to his penance to Sri Ranganayakulu. At the bottom of this hill flows the canal water from Tungabhadra river

80 *Mekota*:—(Vide Picture No. 81 and 107) To the rear of the above mentioned cave on the summit of a hill stands this fort known as Mekota (Melinakota). Its construction is nearly 300 feet above the ground level credited to Singama Nayak, ruler of Kummatam. It consists of very strong walls with deep valleys on all sides except to the east. The guardian deity inside the entrance gate is Mahishasura Vardhini.

The fort temple comes into view after passing the gate. Nearby is the tomb of Rangadevaraya, father of the present ruler of Anegundi. Beyond this are remnants of a ruined palace of Hukka and Bukka who had come from Yemmaigudda of the present Gangavati Taluk. In front of this palace is a step-well. Above this in the midst of southern slope rocky boulders is a spacious cave, in which a saint, Vivekananda, lived. There is one vertical peak of about 60 feet high on the top of which a big 'Jothi' used to be put up. By its right-side is a small circular watch tower from which a bird's eye view of Anegundi is gained. As seen from this tower, the Circumference of Anegundi all round may be about 8 miles comprising in concentric circle 3 fort-walls.

81. *Anjanadri*:—(Vide Picture No. 82) A conspicuous land-mark, not only in Anegundi, but also on the other bank of Hampi. This hill with a white temple at its top, opposite to Kothandarama temple on the other bank of the river, suggesting the deep devotion of Hanuman is engrossing. It is reached by the road from Gavi Ranganayakulu to Pampasarovar with a turn to the right and by an ascent up the hill.

It is said to be the birth place of Hanuman. The Hanuman temple situated on the summit of this hill, surrounded by green vegetation at its foot in a Picturesque glen inspires and raises the religious ecstasy of the pilgrims.

In front of this Hanuman temple on the summit of the hill amidst rocky boulders is a huge cave in which Anjanadevi is said to have performed her penance and given birth to Hanuman.

82. *Madhuvanam*:—(Vide Picture No. 83) The Puranic 'Madhuvanam' the beehive garden of Sugreeva, is situated at the eastern foot of Anjanadri. It is here that Hanuman is said to have communica-

ted the glad tidings of his having found out the whereabouts of Sita Devi to Sree Rama camping at Malayavantam by the havoc caused by him to the branches of trees by his jumping in his wild ecstasy.

83. *Pampasarovar*:- (Vide Picture No 84) Pampadevi, daughter of Brahma, is said to have taken her daily bath in this tank and performed her penance. Hence the name of 'Pampasarovar'. There are long rows of steps leading into this naturally formed circular tank. This is Kishkinda of Ramayana fame in Aneundi. Sita Devi is said to have dropped down her bundle of jewels when the Rakshasa Ravana, was carrying her off. On a high besement, west of this tank is the temple of 'Gaja Lakshmi' with spacious mantapam where bairagis conduct regular daily worship.

To the left of Gajalakshmi temple five yards above is a rocky cave, in which Sabari, disciple of Matanga, is said to have resided.

84. *Manasarovar*:- (Vide Picture No. 85) Above Pampasarovar, about five yards to its left, is another small tank, known as Manasarovar. The legend is that in ancient times Parvati Devi after bathing in this tank, by the strength of her mind, begot Ganapathi as her son. Hence this name. At the western side is a cave identified with Parvati's cave.

Here the site is strangely a wild place. The tanks are surrounded by hills consisting of boulders as if artificially piled one above another. The natural vegetation, the garden crops, the roaring noise of the rapidly flowing canal water and the big tank full of lotus in blossom except in summer are a charming sight.

This is a favourite resort to many 'Bairagis' as 'Dakshina Kasi' after visiting the pilgrimage centres

of north India. There is a free supply of wheat-flour ration to them.

85. *Krishnadevaraya Samadhi*:—(Vide Picture No. 86) To the east of Anegundi is a stone-built fort gate, through which runs a way to the river Tungabhadra, into which the descent is by steps. In the middle of the river bed is an old 64 stone-pillared mantapam, which is said to be the tomb of Sri Krishnadevaraya.

86. *Navabrundavan*:—(Picture No. 87) At a little distance to the north east of Krishnadevaraya Samadhi, the river branches off. At the place of the river splitting into two branches there is an island in which is situated Nava Brundavan, sacred to Madhava Brahmins. Adjoining is a ruined palace.

Nava Brundavan is the samadhi of nine Swamis of Madhava cult. (Vyasarayya, Uttaradi, Raghavendraswami etc.) Here in March of every year an important annual festival takes place.

87. *Tara Parvatham*:—(Vide Picture No. 88) To the north of Nava Brundavan on the other bank of the river is this hill in which the renowned devotee of Siva, Devaguru, is said to have lived with Tara for about thousand years. The local tradition is that Tara, Vali's wife, had a pleasure resort in the valley of this hill. When Sreerama with Lakshmana camped at the nearby Chintamani Ashrama, Lakshmana wanted to punish Sugreeva for negligence of the work entrusted to him because of his stay with Tara. Then Tara was so bold as to appear before Rama, whose pardon she begged and made Sugreeva to send his Vanarasena to the south in search of Sita Devi.

88. *Bhima's Gate (Kamalapur)*:—Vide item No. 15 (a) of Picture No. 13 & also Picture No. 107.

At a distance of 400 yards to the south-east of Gani-gitti Jaina temple on the way to Hanuman gate is located the handsome Bhima's gate way, so named because of a large well-carved bas-relief statue of Bhima. The strength of this fortification, due to its massive side walls, unique in its style, justifies the name.

89. *Hanuman's Gate*:—(Vide Picture No. 89) The fine hallow doomed Hanuman gate-way so named because of the large image of Hanuman in the guard-room of the inner-side of the gateway, is half a-mile to the north-east of Pattabirama temple. It is the entrance of the surrounding fortifications, now in ruins; its significance is in its having been the main entrance to the east of the capital.

90. *Pattabhirama Temple in Kamalapur*:—(Vide item No. 14 in Picture No. 13) Though Pattabhirama temple appears to be a common temple, it is the largest temple among the ruins situated half-a-mile to the east of Kamalapur. (Vide Picture No. 107) The inscriptions go to show that this temple was built by Achyuta Raya; the most striking feature in this imageless temple are the stately front hall of Yali colonades leading up to the holy of holies and facing east, the twelve small pillars carved in a big monolithic pillar found in the southern mantapam.

Closeby is the excavation of the new canal of the Tungabhadra Project. A commission which recently visited these canal excavations has decided to preserve the fine unearthed monuments in this process.

91. *Thirumappa's Temple*:—(Vide Picture No. 90) A foot-path at the 9th mile, 2nd furlong to the right of the road to Kampli, leads up to the hill, where there is Thimmappa's Temple. In the dark inner

shrine there is the rock-formation of an image of Venkateswara "Puttu Sila" also known as Thim-mappa. Hence the name of this temple as Thim-mappa Temple.

About three furlongs on the Kampli Road from Sambunath cave or after passing the ninth mile on the right side is Anjaneya temple facing south. In the inner shrine is a tall image of Anjaneya with a front Mantapam.

92 *Ananda or Sambunath Cave*.—(Vide Picture No. 91) Ananda cave has a picturesque setting being situated in the hills on the bank of the canal behind Malyavanta Hill. The route to it is half-a-mile from Kampli road after passing Malyavantam.

There is a sanctity of its own enveloping the atmosphere here and hence no wonder this was an ideal peaceful place for performing penance.

At this spot a highly cultured and scholarly Kashmir Brahmin, by name Sambunath got a two storied modern building put up. In the up-stair hall, he built up a fine library and used this hall for his Asana practice while the down-stair was used for store and kitchen. He had a magnetic personality and so he assembled a good many disciples to perform 'Yagam or Sakti Puja'.

On one side of this hill is a retiring room, to the west of it is a temple of Siva, above which is 'Homa Gundam' or 'Yagna Vedi'. Above all these on an eminence is the temple of Anjaneya and on the summit of it is the Ananda Cave, which is reached from the bottom of the hill by an iron ladder.

Sambunath was performing Puja in these temples and continuous daily 'Homam'. It is from the marvellous powers derived from 'Agni Hotra' or fire worship that he was able to cure many diseases.

Hence people were thronging here throughout the year. But he passed away on 1—5—1939, from whence there is only one Pujari in this desolate place performing daily puja and getting away in the nights to Kamalapur village.

93. *Ma'yyarantam Raghunatha Temple*.—(Vide item No. 37 & 37 (a) in Picture No 13). It deserves a mention for its beautiful location which looks on a panorama of scenery all round and a secluded road ribboning up to Talavarghat. Along Kamalapur—Kampli road on this commanding hill stands this temple in the Dravidian style facing east with a conspicuous gopuram on the inner shrine. This was built by Tirumala Raya. The figure of Sri Seeta, Rama, Lakshman, and Anjaneya are carved upon a huge boulder; on either side are the stone statues of Sapta Rishis. The annual car festival takes place about April of every year.

In its front are the spacious hall and Kalyana Mantapa, on the panels of which are carved quaint fishes, reptiles, and sea monsters. Here again we have the Yali patterns repeated on pillars. On the top of this hill are two cracks in boulders with water known as Rama and Lakshmana 'Thirthams' said to be the work of the arrows of these two brothers.

Legend has it that Sri Ramachandra camped on this hill awaiting Hanuman's news of his beloved from Lanka. Here the first annual ceremony of his father's death is said to have been performed.

Near Lakshman's thirtham rice balls are said to have been offered to the departed Dasaratha and cows given as gifts to brahmins. Here there are stone lingams representing rice balls and the carving of cows presented. To the south-east of this temple is the temple of Siva.

94. *Ganigitti (Oil Woman) Jaina Temple and Mosque*:—It is situated half-a-mile from Kamalapur Dak-Bangalow on the southern side of the road. This temple (Vide item No. 38 in Picture No. 13) is free from Hindu sculpture. In its front is the handsome prominent monolithic pillar or dhwaja stamba. An inscription on it records that Irugappa, a Jain general of Harihara II, built the temple in 1385 A D.

At the entrance door way is engraved the figure of a seated Jain saint with three umbrellas one above the other.

Mosque:—Near Kamalapur on the left side of the road is the mosque, built in memory of the saint, Syed Noorulla Khadari. On the 15th day of Ramzan, a procession is conducted here.

95. *Veerabhadraswami Temple*:— (Vide Picture No. 93) The second hill summit to the east of Matanga Parvatam at Hampi has Veerabhadraswami temple. There is a route in the hills from Dasavatharam Road far behind Elephant-stables. The image of Veerabhadraswami, measuring 7 x 6 feet, is of beautiful workmanship. It is carved on one-fourth portion of the huge boulder the southern rear concave portion resembling the expanded hood of a cobra. This temple has a projecting māṇḍapam on another boulder to the west, 6 x 4 feet in size termed as Tenali Ramakrishna's mantapam.

96. *Chandikeswari Cave Temple*:—(Vide Picture No. 94) Just below the hill of Veerabhadraswami temple or to the west of Ratnakuta Hill, with an enclosure all round admitting of passage through a subterranean flight of steps. At the western corner of this temple is a huge frigidier-like (air-coditioned)

cave in which is found lingams carved in one and the same stone slab.

97. *Finely Carved Dasavatharams*:—(Vide Picture No 95) Two furlongs to the east of Chandikeswari temple or behind the Elephant-stables is a conspicuous mantapam on the hill side, where on a boulder are finely carved Dasavatharams. Two mantapams are on either side of these carvings on the edge of the hills.

The wild bushes which cover up these need be removed by conservation department.

98. *Huge Vishnu Padam*:—(Vide Picture No. 96) The summit of the last row of the Eastern hills contains the Vishnu Padam or foot, identified from the lotus mark, measuring $6\frac{1}{2} \times 2$ feet scooped out on a rock. At the edge of this summit is a dilapidated stone pillared mantapam. The steps leading to the summit of this vertical boulder of 35 feet are so slippery as to need the attention of the local conservation department to set them right. The steps leading to these hill sides are hallows scooped out of the boulders.

99. *Muslim Darga*:—Thirty feet below the huge rock containing the carving of Vishnu Padam are big caves, at the entrance of which is a monolithic stone slab tomb of a muslim saint beneath a banyan tree.

Just a few yards on an eminence is another type of monolithic stone tomb with a carved hole passing through it. Here is a Darga to the east of which on a stone basement are seven monolithic stone slabs of muslim saints. All these three monuments (i. e. No.

95, 96 and 98) are easily accessible from the Talavaragatta Road behind Sambunath Cave.

100. *Muhammadan Gomtr*:—(Vide Picture No. 98 and No 107) Down below on the road to Talavaragatta opposite to the foot of Malyavantham Hill there is a Muhammadan Gomtz of Vijayanagar period.

All these Muhammadan monuments testify to the existence of a populous Muhammadan colony to the east of Vijayanagar city in the medieval times.

101. *Thurtha Channel*:—(Vide Picture No. 99 and 107) Thurtha (fast-flowing) channel supplied the northern side of the city with a continual flow of water. The rapid rate of flow is due to the great elevation of the anicut of the same name across the river, Tungabhadra, about a mile west of Hampi, and to the rocky bed over which it flows. It is a wonderful engineering skill that the Thurtha anicut has been formed by arranging, during the reign of Bukkaraya II, the huge rocky boulders across the river bed rivetting some of them with thick iron-rods or connecting them with as little masonry walls as possible.

This channel makes its meandering course for miles often through rocky bed, along the foot of the hills irrigation a larger area of wet-lands winding in and out about the ruins.

It is interesting to notice in the rear of Pampathi temple that a drainage of Thurtha Channel supplies water to a central small reservoir from which the water is taken to the West into Vidyaranya Mantapams for cooking purposes and then let out north-ward into the fields for irrigation.

Another branch from this reservoir flows eastward through the rocky drain passing over the inner shrine roof of Virupaksha temple, and thence through the kitchen mantapams of the second court-yard and then supplied water to the stone-slabled canal across the first courtyard of Pampapathi Temple. The same branch used to fill in the Sabari thirtha, which is now closed with silt. It flows by the southern side wall of Pampapathi Enclosure, crosses the pathway and irrigates the fields at the eastern side end of Hampi Bazaar.

The Same thurtha Channel would have supplied water, during palmy days of Vijayanagar, to the Teppakulam of Krishnaswami Temple and that of Achyuta Raya temple.

XIV Art Heritage of Vijayanagar Period.

(Sri P. Sama Rao, B.A., B. L., Bellary)

Introduction :—

Art, while helping to attain every earthly felicity must procure spiritual benefit also to its practiser. It becomes mortal and transient only so far as the mundane benefits and the media adopted to secure them are concerned. But the thought and its essence are ever immortal, one ever fresh and peaceful, and are ever auspicious and beautiful. A Thing of Beauty is a joy for ever' in the words of John Keats. This trinity, "*Sathyam, Sivam, Sundaram*" sums up the highest art endeavour in all its triune stages, the conception, the execution and the fruition.

Our Silpa Sastras defined the Silpi as the one who conceives of the Divine in an earthly mould and

executes his conception in a manner that fails not to suggest not merely the Divine, attributes of infinity, perfection, power, sweetness and light, but also the divine hand in it. Thus Indian Art has been idealistic and not merely realistic. The Silpi is an architect who builds up forms and endows them with life and vigour. These forms may be of masonry, may be of colour, may be of sound and sense, may be of grace, and may be of a rhythmic combination of all or any of them. Thus the writer of literature, who deals in words and sound as envisaged by Walter Pater is also a Silpi.

The artist is, therefore another Viswakarma, the creator, and his best adoration of the Divine lies in an emulation of the Divine. Whatever beautiful and lovely there are that have been created by him in sound, form tint and smell, becomes the basis and the inspiration for the artist to create in his own delimited sphere to which all he adds his own personal touch with the result that there comes into being his own individuality. The artist is not really conscious of this although the world is, that enjoys him and his productions, and marks him thus. There is a transfigurement and a transmutation of the earthly types into the heavenly glowing as they do with the halo of other worldliness. These art products establish an inviolable link between the earth and the heaven. In other words and in the words of Sri Sankara, the self paints the Supreme Self on the Canvas of the manifold worlds, and seeing but itself enjoys great delight. From the brain-lab of the artist the Here issues out into the Hereafter with the tints of the past and the present into a tint of the future, an acme of perfection of every thing he would become ultimately. The Vijayanagar Empire which came as a blessing to the South Indian Hindus was founded upon a synthesis of the Hindu ideals in every walk of life.

(i) *Painting*

There are now no good examples of any ancient painting of the Vijayanagar times anywhere over the Temple walls or ceilings at Hampi. There are, however, a few present in the palace at Anegundi, which are crude and resemble at their best the Pot-Paintings in Bengal. Demingo Paes, who visited Vijayanagar in the reign of Sri Krishnadevaraya, when culture is said to have attained to its highest, describes the Dancing Saloon thus :

"This hall is where the king sends his women to be taught to dance. It is a long hall and not very wide, all of stone sculpture on pillars which are at a distance of quite an arm's length from the wall. These pillars stand in that manner in all round the building: they are half pillars made with other hollows all gilt. In the supports (of pedestals) on the top are many great beasts like elephants and of other shapes; it is open so that the interior is seen, and there are on the inner sides of these beasts other images each placed according to its character; there are also figures of men turned back to back and other beasts of (other sort) different sorts. In each case from pillar to pillar is a crowbar (architrave) which is like a panel, and from pillar to pillar are many such panels; there are images of old men gilded and of the size of a cubit. Each of the panels has one placed this way. These images are over all the building. And on the pillars are other images, smaller, with other images yet more subordinate and other figures again, in such a way that I saw this work gradually diminishing the size from on these pillars with their designs, from pillar to pillar, and each time smaller by the size of a span as it went on becoming lost, the most beautiful dome I ever saw. Between these images and pillar runs a design of foli-

age, like *plantes* (a *meneyara de lamine*s) all gilt with reverses of leaves in red and blue, the images that are on the pillars are stags and other animals and they are painted in colours with the pink on their faces; but the other images seated on the elephants as well as on the panels, are all dancing women having little drums (tom-toms). The designs of these panels show a position at the end of dances in such a way that on each panel there is a dancer in such a position at the end of a dance; this is to teach the women, so that if they forget the position in which they have to remain when the dance is done, they may look at one of the panels where is the end of that dance. By that they keep in mind what they have to do..... At the end of this house on the other hand is a panel recess where the women cling on with their hands in order better to stretch and loosen their bodies and legs; there they teach them to make the whole body supple in order to make their dancing more graceful. At the other end on the right, is the place where the King places himself to watch them dancing, all the floors and walls where he sits are covered with gold and in the middle of the wall is a golden image of a woman of the size of a girl of twelve years, with her arms in a position which she occupies in the end of a dance."

It will not be, I suppose, too much to expect from this detailed picture of the saloon and the exquisite taste of the ruler that there should have existed most of the dancing poses *Vide* Picture Nos. 45 (a)&(b) scrupulously executed on the panels as prescribed by Bharatha in his *Natya-Sastra*. Nor would such an inference be unnatural if we remember that culture in every branch of learning had attained zenith during the time of Sri Krishnadevaraya, and that the Ruler himself was a great artist in music and literature.

It is related that he had learnt music from Krishna (ancestor of Raghavendra Tirtha) and Bandham Lakshmi Narayana (author of Sangita Suryodaya) respectively. In this connection his patronage to the Vaishnavaites mystics and singers like Kanaka Dasa, Purandhar Dasa, and the fact that by this time Kalinatha's exhaustive elucidation of Bharata's musical theory by way of the former's commentary (1420) of Sarangadeva's Sangita Ratnakara (1220 A.D.) had been published. Besides, in his own reign the celebrated works on music Sadraga Chandrodaya (1510-25) and Raga Manjeri (1525-40) of Pundarika Vittala had been published. If one scans the above statement of Paes one would wonder if the latest perfection at Hollywood could have devised a better Dancing Saloon.

It is a pity that the Dancing Saloon is not existing even in ruins. But there is, however, a mantapa opposite to the Kalyana Mantapa in the Vittalswami Temple with its stone platform and the rich frieze of musicians, dancers, drummers, etc. (Vide Picture No. 1 a & b) to suggest the exquisite pattern of the Saloon described above. This Mantapa might have been used for musical concerts of devadasis during the temple utsavams at which Sri Krishnadevaraya clad in faultless white raiment filigreed in gold roses, and decked in the fine dazzle of precious gems was present.

The surviving examples of the Vijayanagar painting now in the Temples of Papananeshwara at Lapakshi (1535 A.D. Hindupur Taluk, Anantapur Dt.) Chennakesava at Sompalli (1550 A.D. Madanapalli Taluk), Varadaraja at Kanchipuram, Visveswara at Hampi, and in the palace at Anegundi (15th Century) although they suggest a style distinct from that of the paintings at Sithanivassal, Mamandur, Ellora and Tanjore of the period between the first and seventh

centuries A.D., which were based partly upon the indigenous pot-styles and partly upon the Jain styles, do not present us with the best of their types. Despite the grace and the rhythm present in the lines in the Natarajic conception of Siva dance upon the symbolic demon of ignorance, and in the Gowriprasada Siva appeasing the khandita type of Parvathi—the best at Lepakshi—these look effeminate lacking as they do the virility and sublimity of the Siva types evident in the sculptures at Elephanta, or in the South Indian bronzes. seem to have closely followed the art injunctions laid down in Kasyapa Silpa Sastras.

The historical research has, however, established that this aspect of art also shot to its zenith during the time of Sri Krishnadevaraya, but declined by and as Fr. Du Jarric had observed that during the days of Venkata II (1584—1614) there was a huge importation of Portuguese Painters for his Court. The reason is not far to seek. It is quite likely that in the political intrigues and a life of dissipation after Krishnadevaraya's reign, and the final convulsion of the Empire in 1565 A.D. no due encouragement was given to the Vijayanagar painters to continue their excellent traditions.

Mr. Paramasivan divides the Vijayanagar Paintings into three groups; (1) as those consisting of paintings that existed at Vijayanagar when Paes visited it, as well those at Anegundi and in the Virupakshaswami Temple at Hampi (2) as those consisting of paintings at Lepakshi and Sompalli. These belong approximately to a period immediately after Sri Krishnadevaraya; so there may not be much difference in quality between them, and those of the first group as Dr. Venkataramanayya has observed. Because of the loss of the best among the two groups, and as a matter of fact the non-survival of any in

the Virupaksha Temple which seems to have undergone continual renovations during the centuries; we are not able to find out the premises of Dr. Venkataramanayya's conclusions. In group (3) we have the type of art that flourished during the time of Venkata II as aforesaid. The paintings in the Brihadeswara Temple at Tanjore (1646—47) of the days of Vijaya Raghava Nayaka embrace, besides, the portraiture of the sthala purnas of Tanjore deities, scenes from the lives of the Saiva saints such as Kannapan and Chandeswara and representations of Trimurthis in their various manifestations. There has been a divergence already, and no consideration of the art under the Nayaka kings at Tanjore and madura is warranted except the conclusion that however much they had emulated the Vijayanagar Kings, their art has undergone a further degeneracy with the result, that in the place of the graceful, rhythmic and reposeful line and colour of the Chola paintings based upon the Ajantan types, the degenerated Vijayanagar artist of this last phase of the Vijayanagar Empire had substituted his own crude and heavy sweeps that often blind the eye.

Paintings generally are less permanent than sculpture. That gives the true reason why our ancients who aimed at permanence in every activity of life preferred the stone and the metal to plaster or cloth or paper mediums for the depiction of their art conceptions. If paintings were indulged in at all, they were done through the fresce-buono process on well laid wet plaster in order that the colour laid might permeate into the wet background, as in the Ajantan types, and settle into the fairly permanent tonal types. But the Vijayanagar artists seem to have generally employed the less permanent fresco-secco method wherein the pigments mixed with mere lime water were laid on a mere dry plaster surface. This super imposition flaked off much sooner than

the disappearance in the former process. This explains why there is this paucity of the Vijayanagar types of painting surviving to-day.

There was real Nagarikata or Civilisation in the life of the Vijayanagarrians, as described in Vatsayana's Kamasutra. The Rani's Bath, and the evidence of gardens in the zenana enclosure testify to this. The people loved to be surrounded with paintings done on the walls of their dwellings. Their subject-matter embraced not only the stories of gods and heroes of the Hindu mythology, but also the erotic flair of the Romances of Rati and Manmatha, Rambha and Nalakubara, Urvasi and Puruvara, Menaka and Visvamisra, and Krishna and Gopikas. This is substantiated by the literary works of the Vijayanagar rule dominated by the Vaishnava Cult.

(ii) *Architecture and Sculpture.*

The early years of the Empire seem to have been exclusively devoted for an unification of the various disruptive legacies left by the 12th, and 13th centuries. Its founders were therefore absorbed in a confederacy against the Mohammadan on-slaught from the north. So the early style in architecture was but an imitation of the simple style of the Kadamba period without much of ornateness or decoration. The Jain Bastis on the Hemakuta on the way to the Vittalaswami Temple, just near Chakra tirtha, and the ganigitti Temple at Hampi built by Irugappa, a Jain general of Harihara I in 1335 to the East of the Queen's bath, evidence the horizontal stages of the Kadamba Vimanas. The temple of Kadlekalu Ganapati on the Hemakuta (with the huge monolith of the God) the date of which is not yet determined with its simple rectangular and horizontal design and the restrained carving of the Gods of the Hindu

Pantheon on its square-cut pillars, also supports such a theory. The images of Ganesa here and in the Sasivakulu Ganapathi Temple, as well as the huge monolith image of Yoga Narasimha made during the time of Sri Krishnadevaraya, have all the simple, unsophisticated grandeur, (without the Hoysala floridness of detail and subtle carving) unlike that of the sculpture at either Belur or Halebid or Somanathapur. These images are reminiscent of the sublime sculptural types of Elephanta (8th Century A.D.) with the rise into power of the Vijayanagar kings, and their close association with the Hoysalas, and especially during the brilliant reign of Sri Krishnadevaraya, the Chalukyan and Hoysala forms and their detailed technic seem to have been freely indented upon to decorate their capital. There would have been really an out-heroding of Herod if only the material had been as soft and yielding as the soapstone and the green-granite had been available round about Hampi. There is, however, a blend of the Dravidan, the Aryavartha, the Chalukyan, and the Hoysala, styles, most artistically grouped together in all the vast and extensive temples like the Villawswami, the Krishnaswami, and Achutaraya existing to-day

In all the designing and sculpturing and disposal of space, we do not find the sickening lavishment of crowded details anywhere over the structures at Hampi as we find for instance at Somanathapur, Halebid and Belur. The hand of the Vijayanagathapathi, possessed that inimitable restraint, which while being free, knew exactly where it should withhold. One fails not to notice the complexion of the Muslim architecture on some of the structures raised during the Vijayanagar reign. This is due to the intimacy that existed between some of the Vijayanagar sovereigns and the Muslim rulers of the neighbourhood, the Sultans of Bijapur and Bhamini. A

daughter of Deva Raya I was said to have been married to the Sultan Feroz Shah and Rama Raya had a muslim slave for his unlawful wife. The examples are the Lotus Mahal, Queen Bath Etc., already referred to. The details of the architecture concerning the temple of Bhuvaneshwara, Hazara Ramaswami, Kothandaramaswami Prasanna Virupaksha, Ranganatha Anantasayana near Hospet. Marnavamidi Dibba have been given in the description of the respective temples.

There is not much art in the other structures of monoliths among the ruins at Hampi, although mention has to be made of the Lotus Mahal which is said to have been used for audience, the elephant stables with spherical domes thereon reminding us of Muslim style of architecture the stone trough $4\frac{1}{2}$ ft. x $2\frac{3}{4}$ ft. cut out of a single stone, the long stone pipelines, the Rani's bath, and the Hampi Bazaar, all of which bespeak themselves of the high type of civilization to which the empire had attained.

To sum up, the distinctness of the Vijayanagar Art and especially of its Temple Architecture lies in its openness of its forms to plenteous ventilation, the choice and the variety and the historicity of the subject matter utilized for its ornamentation, the assemblage of its various decorative pieces into symbolic forms is a departure, as it were, from the old traditional types and into a mere normal and natural shapes with an eye on realism, and above all in the sublime restraint in the use of decorative motifs, that was rather fastidious in the execution of only the essentials. The Vijayanagar decorative instinct strictly confirmed to our art canons which stressed that ornamentation by itself had no place in any artistic conception unless it set out the attributes of the subject. Herein lay the tribute paid by the Vijayanagar artist to "Purva Padhathi", in other words

decoration was not justified if it was a mere super imposition. Hence the Vijayanagar ornateness is not an airing of dead conventions in an artificial and ritualistic mood, as we may find in the case of the Hoysalan art surviving in the examples cited already.

(iii) *Music*

Markandeya in Part III, Ch. 2, Verses 1-9 of the Vishnu Dharmottara stresses on the fact that the Art of Dance is at the base of all aspects of Art, and that it could not be properly understood without a knowledge of music. For music sways the emotion and Dance is the graceful representation of the contortions the physical body takes in the play of the emotion over it. He also adds that the science of music cannot be grasped without knowing the rules of singing. The reason is not far to seek; for, nowhere among the graphical arts the sense and beauty of rhythm, which is the essence of all Art, can be better conveyed than in dancing. It is, therefore, necessary to ascertain in what stage this science of Music stood during the Vijayanagar reign.

Between 100 B.C. and 1450 A.D., that is for a period of about fifteen and a half centuries, Bharata's system prevailed both in its Marga(Orthodox) and Desi (Provincial) styles. Although some texts on Music like Nandikeswara's, Darila's (Brihad-desi) Kohala's Parsvadeva's alias Sangitakara's (Sangita Samaya Sara) Sargndeva's (Sangita Ratnakara) Vidyaranya Madhava Charya's (Sangita Sara) King Sarvagna Singana's (Sangita Sudhakara) Pedda Komati's (Sangita Chintamani) Viceroy Salva Gopa Thippa's (Tala Dipika) and Devanna Bhatta's (Sangita Muktavali) etc., existed, no serious attempts had ever been made to systematize the science and clarify the statements of the most ancient text of Bharata. Sangita Ratnakara of Sargndeva (1220 A.D.) the most comprehensive of the lot and supposed to be an elucidation of

Bharata was itself abstruse and needs a genuine clearing. It was the Vijayanagar king Immadi Devaraya who patronized the Chatura Kallinatha alias Kollaraśa alias Kallamatya that made him write his encyclopaedic commentary on Sargndeva's Sangita Ratnakara in 1420 A.D. In this attempt this commentary originated a new mode of classification of Ragas or melodic types on a mela-Padhati (basis on *kenus*) setting out technical rules for the development of these Melas or distinct family groupings of melodies. Before him all melody types seem to have been grouped under two Gramas. The artists had been active but with affecting some slight modifications to certain melodic type of the Madhyamagrama in order to absorb them into the Shadjamagrama, with the result that there was a danger of losing the entity of some of the Ragas in the bargain. Kallinatha by introducing a new terminology saved them from extinction, and evolved an arrangement to include and mark off all melodic types on a consistent basis, which he called 'Mela Padhat'.

During the times of the Saluvas and Tuluvas many works of Art inclusive on Music seem to have been written. Many of them have now disappeared. Only two works, one Sangita Suryodaya by Bāṇḍam Lakshmi Narayana, master of Music to Sri Krishnadevaraya, and Swaramelakala Nidhi (1550) of Ramamatya Todara Malla, a Governor of the Empire and a contemporary of Pandarika Vittala have come to light. They are not epochal as Kollaraśa's or Pandarika Vittala's Sadraga Chandrodaya (1510-25) Raga Manjari (1525-40) Ragamala (1540-55) and Natana Nirṇaya (1555-64). The first two are by far the most important for the reason that in the first, Sadraga Chandrodaya, he discusses Mela Prastara in consonance with Kallinatha's principles, and in the second, Raga Manjari, he defines his conclusions which are very far reaching. He lays down

tentatively 90 Melas to base the melodic types in use till then. He hoped the number would be more. It is an irony of fate that this Kannadiga of the Karnataka Vijayanagar Empire, and a native of the proximate Mysore State was not duly honoured by Sri Krishnadevaraya, but had to be patronized by the Moghul Sultans at Delhi, becoming as he did, a sort of guru to the celebrated Gopal Naik and Tansen. It is his system that seems to be current in the world of the Karnataka Music.

(Literateurs)

Our cultural heritage with respect to this aspect of Art is mainly of three languages; namely, Sanskrit, Kannada and Telugu. The writers therein were Jain and Hindu. Among the Hindus, the Vaishnavite and the Shaivites inclusive of the Veerasivas. Among the theistic we have three main persuasions; the Advaitic, the Dvaitic, and the Visistadvaitic. The Advaitins are usually Shivites, while the Dvaitins and the Visistadvaitins are usually the Vaishnavites composed of the followers of Sri Madhava Charya and Sri Ramanuja. The Bhakti cult of the Veerasaivas seems to have been developed in its initial stages more as a successful weapon for the propagation of their culture and in this they were not a little inspired by the Puranas of the 63 Shaivite Saints by the Tamil Nayanars. With all its precision, this demarcation is not exact. For the Bhakti cult in any religion is based differently. It has its springs in a personal attachment to the Godhead, through relationships mostly mundane like the ones between Father and Son, Master and servant, and Friends. In the Vijayanagar Empire the Jains and the Madhavaishnavites and Lingayats composed mostly in Sanskrit and Kannada, the Advaitins in Sanskrit and Telugu, while the Visistadvaitins in Tamil and Sanskrit.

A little of the history of the Veerasaivas is quite necessary for the understanding of the literature produced by them. Like the early protagonists of every religion these Lingayets sought to gather the populace in their fold and to that end they democratised the classical Kannada and made available to the unsophisticated understanding of the masses the greatest truths of our spiritual texts like the Upanishads. The Vachanas of Allama Prabhu, Chenna Basaveswara, Devara Dasimayya are great instances in point. The Veerasaiva sect is the fruit of a rebellion from the Brahminfold. It was promulgated during the reign of the Karnataka King Bijjala (1156-67 A.D.) by Sri Basaveswara. It is essentially an offshoot of Shaivism, influenced greatly by the Tamil Nayanars. The Vijayanagar king Prouda Deva Raya 1419-46, patronized the Lingayet gurus, and is said to have even married his daughter to Keerasta Veeranna.

Sri Vaishnavism of Ramanuja attained its highest glory during the days of Vedanta Desika alias Venkatanatha (1269-1371) with a remarkable toleration for other cults, which is evidenced by his own life and conduct. It is said he carried the Devi of Madura (Minakshi) to Malabar for safe custody on the sacking of Madura by Malik-Kafur.

Dvaitism as propounded by Madhava Charya claimed brilliant disciples like Narahari Tirtha Sri Pala Charya, the guru of Saluva Narasimha, Vyasaraya Charya, the guru of the other Saluva Kings and Vijayendra, Vadiraja Swami etc., all whom existed during the height of the Vijayanagar Empire.

The Advaitism and Shaivism had no less brilliant representatives in the Kriyasaktis, and their successors over the Sringeri Mutt, who claimed spiritual descent from Sri Sankara, and who were very great scholars and elucidators of the highest abstract concepts of Indian Philosophies. Till Virupaksha came

to the Vijayanagar throne the Vijayanagar Kings were all Shaivite. He seems to have got converted (1467-1478) into Sri Vaishnava fold and became a disciple of Etturē Narasimha Charya. After him Saluva Narasimha his general who overthrew him embraced the Madhava cult, and seems to have honoured Sri Pada Charya alias Lakshmi Narayana Yogi by seating him on his throne. The rest of the Vijayanagar Kings from Narasa Naika (father of Vira Narasimha, Krishnadeva Raya, and Achyuta Raya) upto the accession of the puppet Sadasiva Raya in 1543 A.D., continued in the Madhava persuasion under the spiritual guidance of Vyasārāya Charya the disciple of Sri Pada. From the time of Sadasiva Raya and throughout the reign of the usurper Aiveedu Dynasty i.e. from 1543-1660 A.D. for about a century and a quarter Sri Vaishnava Cult overran the court with the effect the royal superscription to grants changed from "Virupaksha" to "Rama" and "Venkatesa," though gradually.

In spite of these rivalries and mutual recriminations now and then in the academical discussions of their various faiths, we do not find anything inimical or unhealthy in the social life among their sponsors. This tolerance and mutual adjustability cannot be better evidenced by the statement of Bukka I cited already, and in the patronage sought by Jaya Tirtha of Vidyaranya for the publication of his own dvaitic works. Barbosa and Paes are sure upon the good understanding existing among them all. This toleration alone is responsible for the great output of epochal works in every field of literature, both secular and spiritual.

Philosophy songs and stories alone are dealt with under Kannada Telugu and Sanskrit literature to the exclusion of Sahitya Satakas, science and logic for want of space.

(A) Kannada Literature

The Kannada Literature of the Vijayanagar period, 1336-1565, like the Sanskrit is very prolific and abundant. It embraces works on many topics like Philosophy, Sahitya in such forms as Puranas, Satakas, Poetry, Literary criticism etc., and Sciences like Medicine, Cookery, Mathematics etc. But one fails not to notice the great influence of the Jain and Veera Siva traditions that existed previously the Jain movement which began with Nripatunga in the 9th Century making Literature a handmaid to religion culminated about the end of the 12th Century. Thus the classical style re-asserted itself over the Desi or the Communal type which had all along gripped the masses with ties of common understanding. The rise of the Veerasaiva Lingayet tradition ushered in by Basaveswara (1120-A.D.) democratising the Kannada language into the popular forms of Vachanas or poetic prose, of folk-metres like the Tripadi, Samgatya, Ragala etc., and song types, and the innovation of the Shadpadi, are not a little responsible for the weakening of the Jain literature in the language. Again in the philosophical outlook itself there was a marked change. The path of Vyragy or abnegation which had been stressed by Jaina Literature soon gave place to the cult of Bhakti or devotion propounded by the Shaivite Saints of the Tamilnad, and the Vaishnavites. This Bhakti Cult of the Veerasaivas which had its springs in "Social equality, well-being, solidarity and self-sufficiency" and an intense love for a personal God, after the fall of Kalyan and the consequent scattering of its sponsors, changed its mysticis, and sincerity to the mere mechanical ritual; and by the time we enter upon the beginnings of the Vijayanagar Empire, the Veerasaivas who had been forbidden the buildings of temples of even their chosen Gods, began to build many Virupaksha Basava etc., in imitation of the Hindu traditions.

Philosophy.

There are no works of philosophy composed by brahmins in Kannada during this period. The few we have thereon are by the jains and the Lingayets, purely sectrarian and stressing the excellence of their own faiths in a really propagandic manner. Among the Jains we have Ayats Varma's (1400 A.D.) Ratna-karandaka dealing with their Sri Ratna Doctrine in the classical Champu-Style and mainly inspired by the work in Sanskrit of the same name by Samantha Bhadra (2nd Century A.D.) Chandra Kirthi's (1400 A.D.) Paramagamasara dealing with the transiteriness of earthly life, Kalyana Kirthi's (1448 A.D.) Dvada Sanupreksha dealing with the Twelve Recollections, Nemanna's (1559 A.D.) dealing with the nature of knowledge and the means of acquiring it; and among Veerasaivas we have the Vachanas of Tontada Sddalinga (1480 A.D.), Gummamalur Seddalinga, Jakkana Charya (1430 A.D.), Svatantra Siddalinga (1480 A.D.) these Vachanas are a few, stilted and artificial, and when compared with their like of Basaveswara, Chennabasaveswara, Allama Prabhu, Akka Mahadevi and Devara Dasimayya they really pale into insignificance, as all imitations do for their lack of freshness, poetic spontaneity and naturalism. But Chandra's Chudamani-Sataka (1430 A.D.) advocating detachment deserves a mention, however, for its good quality.

Songs

Except perhaps the Sangatya and Ragale metres which could be set to music, the Jain and the Veerasaiva Literature cannot really boast of such melodious songs as those of the Vaishnava Dasas. And even these in the said metres are a few again like Basaveswara's and Nijaguna Yogi's. But the songs of the Vaishnava Dasas like Sri Padacharya Vyasa-
raya's, Purandhara Dasa's, Vadiraja's, and Kanaka-

dasa's (Kirthanagalu) are simply melodious out-pourings of the human heart, in its flight to hug the Divine, sometimes wavering like the steps of the uneducated virgin, sometimes steadfast like the wife who has tasted the bliss of union, and sometimes quite abandoned in a consecration that stipulates for no return. Kanaka's are the most intellectual of them all, often berthed as they are in the highest abstract truths of the Upanishads. But Purandhara's are by far simpler and more varied in emotion. They comprehend the experiences of the Abhisarika types, touched, however, with the glow of his great sincerity and unction, and of an intimate personal relation he contracted with the Impersonal in the effort to attach Him unto Himself. This mystical tinge is lacking in the songs of the Jains and the Veerasaivas which are comparatively crude and bear an impress as it were of the motive of the sectarian propaganda, behind them.

Stories.

The two chief characteristics of the Kannada short stories of the Vijayanagara period are their religious tendency and erotic complexion. Their contents are either Puranic again, or lascivious in the name of romance. They are mainly narrative with none of the complications of dissection of either human emotions or life. Nagaraja's (1331 A.D.) *Punyasraya* is a collection of 52 tales of Puranic glory, Prabhuga's (1500 A.D.) *Chudanastana* and *Vybhoga Rajastana*, Sadananda Yogi's (1534 A.D.) *Ramanatha Vilasa* which are all praises of Siva at Kailasa belong to the first type, while Devaraya's (1410 A.D.) *Sobagina Sone*, a sheaf of erotic, romantic tales highly influenced by Amaruka and Muruga, Desikendra's (1560 A.D.) *Rajendra Vijaya* exemplify the latter.

Telugu—Literature.

The Vijayanagar Empire was purely Karnatic, deriving as it did its springs from the extinct Kadam-

bas and the Hoysalas who ruled over the Kannada countries like Mysore, and North and South Canara. Besides, the Jains, the Lingayets and the Vaishnavites (the Sri Vaishnavas of the Mysore territory as well as the Madhavas) were Kannadigas who were very prolific and had produced Kannada Literature in great abundance, and in many shapes and forms, and democratized the classic Kannada to the actual requirements and the mentality of the commoner. For instance, the Vachanas of Basaveswara, Allama Prabhu, Akka Mahadevi, Devara Dasimayya and Ambigara Chowdayya had held the masses in a spell. Telugu Literature, unfortunately, did not possess the simplification of the classical style therein till probably about five decades ago. It did not flourish during the period of the Sangama Dynasty (1336-1478) although, in the solitary instances of the works of Nachana Soma Sarvagna (author of Uttara Vamsam) in the reign of Bukka 1, of Jakkana, (author of Vikramarka Charitramu) in the reign of Devaraya (1410-1446) of Srinatha, the vanquisher of the poet-laureate Dindima and the author of Sringara Naishadamu, Veedhi Natakamu, Kasi Kandamu etc., of Pothanna, his brother-in law, (the author of Bhagavathamu) of Arunagirinatha, (author of Saluva-bhyudayamu) and of Pinna Veeranna (author of Jayamuni Bharatamu and Sringara Sakuntalamu), during the reign of the usurper Saluva Narasimha (1478-93), Telugu was certainly coming to its own. It is not, therefore, surprising that even during the most palmy days of Sri Krishnadeva Raya there was really no prodigious output in Telugu Literature. Besides, most of the above writers were great Sanskrit scholars themselves, and its spell over them had not completely died out. That explains the reason why they harked back to the classic themes enshrined already in the Sanskrit literature for inspiration and produced the above works in a different garb, which is at best a brilliant translation. Or, in other words, the age of translation had not completely run

out even during Sri Krishnadeva Raya's reign. Even the best of the works like Manucharitra, Amuktamalyada, Prabudhachandrodayamu, Prabhavathi Pradhyumnamu, Panduranga Mahatmyamu and Vasuchritramu, are still classical with feet implanted in Sanskrit literature. But in the process of narrating the classical subject-matter in Telugu their authors have been original in the sense they have endowed it with a light and a glory indigenous to their own genius and the genius of the Telugu Language. They are attempts to write the history of the times in verse; for instance (a) Sri Krishnadeva Raya's Amuktamalyada, besides being a bit of Vaishnavite, it contains pictures of Sri Vaishnava life and manners in the South, together with the Emperor's political philosophy broad based on his own commercial ethics; (b) Ayyalaraju Ramabhadra Kavi's Ramabhyudayamu and Ramaraja Bhushana's Narasabhupaliyamu set out the life and times of Ramaraya and his father.

For the first time in the history of Telugu Literature the Prabhanda style, a new form alchemised of 'Religion and Romance, Imitation and Imagination, Narration and Description, Ethics and Aesthetics was ushered into it by the Publication of Allasani Peddanna's Manucharitramu, Pingali Suranna's Kalapurnodayamu and Prabhavati Pradhyumnamu, and Ramaraja Bhushana's Vasucharitramu. Other minor entrants, the Sataric Sketches and Pen-Portraits of provincial types in senuous language evidenced by Sri Nath's Veedhinatakamu, the dramatic poetry and dialogues evidenced by Pingali Suranna's Kalapurnodayamu and Prabhavati Pradhyumnamu, and Mahatmyams evidenced by Dhurjati's Kalahastya Mahatmyamu and Tenali Ramakrishna's Panduranga Mahatmyamu, and systematized literary acrobatism evidenced by Pingali Surranna's Raghava Pandaviyam should also be Recognised. Allasani Peddanna who towers over the coust poets of Sri

Krishnadeva Raya, and who is the most gifted and honoured of all, was really the innovator of the Prabandamu, where religion wedded to romance transport themselves on wings of highest imagination into regions of pure aestheticism unestranged from highest philosophical thought. In the hands of both Peddanna and Surannu Telugu literature takes new shapes and forms. It gets metamorphosed into something akin to Keats's "A thing of beauty is a joy for ever". Pingala Surranna was certainly the more versatile of the two. He was a master both of poetry and of literary gymnastics. He was a dramatic poet besides, with remarkable powers at characterization, dialogue, and situations like Bhasas. His Kalapur-nodayamu which celebrated the love of Rambha for Kakuba is a counter part of Shakespeare's Comedy of Errors, where sets two each of true and false lovers keep the readers spell-bound from start to finish with magnetic situations. Ramaraju Bhushana's Vasucharitramu is no less psychological, or erudite, or imaginative, than for instance Peddanna's. This work formed the original for many subsequent attempts that way of literary apes for a long time.

There was a considerable display of Yakshaganas, popularly known as Tandana-Tanams in Telugu dealing with the heroic life and fortunes of Musalamma, Bala Nagamma etc. Since these rustic Harikatha Kalakshepam had not been reduced into writing but were simply transmitted from generation to generation from mouth to mouth, the names of their humble authors cannot easily be traced and determined. Veedhi Natakams or Country-plays dealing mostly of heroic subjects borrowed of the Ramayana, Bhagavatha, and Bharatha, with admirable dancing and dramatic pose in consonance with the canons of Bharata Natya Sastra are still alive though with a flicker as it were. They are our indi-

genous forms of the present much bruited Kathakalis, Kathas, and Mohini Attamu of the Malabar coast. Tholu Bommalatas or Shadow-plays (Marionettes) with a distinct individual completion of their own portraying heroic subjects from the above three epics have not completely disappeared. They are still alive in some dim corners of the Andhra districts. These indigenous forms of Folk Art which are full of life and rhythm need an emergent resuscitation now that we have come into our own.

Sanskrit Literature.

The case with Sanskrit Literature is entirely different, although the same conservation which with held the popularisation of the language into a tongue easily understandable by the commonality also could be observed. Although every religion and every philosophical cult was allowed a free and unharassed existence and duly patronised by the Vijayanagar Kings to air their special glories yet rivalries among them to secure ascendancy over the Kings and the special mundane privilege appurtenant thereto are not quite absent. This necessitated a closer scrutiny of their tenants in the light of the preexisting literatures thereon with a sincerity which would solve doubts, if any, and impress itself first over the Kings and next on the world. It is this spirit of propaganda that is mainly responsible for the out-put of the great mass of philosophical literature of every persuasion unprecedented before with a gusto that indirectly neglected or excluded other forms. But it must be said to the credit of the Vijayanagar Kings at any rate before the Araveedus got in, that they were all idealistically tolerate of faiths other than their own and continued quite traditionists despite Sri Pada's and Tatha Charyas out to change their grooves. All Indian literatures have been inspired by religion. Politics have been no less too, even in

our own day. So the Vijayanagar literatures which were no exceptions, were also deeply imbued with and inspired by religion. Most of the examples now surviving are really hieratic in essence. As rightly observed by Mr. S. Srikanta Sastri.

“The Vijayanagar epoch was, as it were, the last spiritual crisis involving the conflict between the tyranny of reason as expressed in dialectic demonstration, and the feeling against emotional liberation as expressed in the Bhakti literature. In the history of Vijayanagar we see this process of a culture becoming a civilization.”

The Sanskrit literature of this period is a good testimony.

Philosophy.

The range of Sanskrit literature in the Vijayanagar Age was indeed very wide. It embraced all activities, spiritual and secular. Its world was variegated, including as it did, under main heads, philosophy, ethics, politics, literature and fine arts. Under philosophy, the Advaitic, the Dvitic and the Visishadvaitic doctrines were discussed with a clarity and a surprising sharpness unknown of before. In the beginning a synthesis was sought to be arrived at. But later on, as schools developed and rivalry to catch the King's ear to secure special privileges became acute, impervious walls of separation between one faith and another with the consequent acrimony were set up. In Sahithya, pure and simple, the mass of adjectival literature predominates, over the substantive items like the Dramas, Puranas, Kavyas, etc. In the earliest days of the Empire there was a balance maintained between tradition and zest for innovation. Vidyanaraya Madhava charya, the author of the Vijayanagar Polity, as well as his learned brother Sayana Charya, accepted their indebtedness to Sri

Sankara, Hastamalaka Charyn, Gomati, Bhatta Bhaskara and others even in their zeal to evolve a consistent system of Advaitic philosophy. Vidya-rauya's Viveka Chudamani, Paucadasi, Jivanmukti Viveka, Vyavaharamadhaviya, Manusmrithi Vakya etc., and Sayana's monumental commentary on the Vedas, and the Satappata and Taittereya Brahmanas, his Dhatu Vritti, Alankara Sudhanidhi, Purushartha Sudhanidri etc., formed a basis as it were, to unravel the mysteries about God, both personal and impersonal, and thereby establish, the intellectual, the karmic and the devotional approaches to and realise him.

Beside the Kriyasaktis of the Sringeri Mutt represented by Sri Vidyaranya and Sayana, there were in main more than a dozen school of Advaitic persuasion; for instance those of Ananyanubhava, Kailalyananda, Krishnananda Saraswathi, Visveswara Saraswathi, Ahobala Pandita, Govinda Dikshita, Bhuminalla, Bhavaji, Mahadhadhvarin, Ananda Saraswathi etc.

The Visishadvaitic philosophy was handed on by Sri Ramanuja in five Paramparas; Vedanta Desika (1269-1371 A D) and Sri Pillai Lokacharya, representing two such Paramparas, and also as the founders of two subjects, the Vadagalais and the Tangalais respectively, are probably the greatest among its sponsors. Vedanta Desika was not a little responsible for the confederation effected among the Hindu Kings of the South to stem the tide of the Mohamadan hordes sweeping down from the north, and to from the great Vijayanagar Empire along with Sri Vidyaranya, whose contemporary he was. Among Sri Vaishnava scholars and philosophers mention has to be made of Tathachars, Mahacharya. Munda Peddi, and Appalacharya the alleged vanquisher of the Veerasaiva philosophers Jakkanna and Chamarasa.

Erra Pregada (author of Harivamsam Narasimha Puranam, and the Aranya Parva of Telugu Bharathamu) under the patronage of Kondaveedu Palegar Ana Peta (1350-62 A.D.)

Although Jainism continued full of vigour yet, it could not become the state religion of Vijayanagar any time. Scholars and philosophers among them were not a few. Their contribution to Sanskrit literature has not been generally so precious as that made to Kannada literatures.

Among the Veerasaiva Philosophers, mention has to be made of the most outstanding figure of the proto-Vijayanagar period, namely of Palkurke Somanatha Kavi of the court of Vira Pratapa Rudra II and the author of Somanatha Bhasya, which is, also known as Basavarajjiya, Rudra Bhasya, Panchrka, etc. Mayadeva Vibhu alias Maggeya Mayadeva (author of Anubhava Sutra) and Devanna Bhatta (author of Smrithi Chandrika and a work on music entitled Sangita Muktavali) belong to the period of the later Sangama Dyanasty (1386-1486 A.D.). The Veerasaiva Scholar's contribution to Sanskrit is much less than that of the Jains. It may also be stated that the Veerasaiva Scholars like the Jain made a more substantial contribution to Kannada literature."

XV Art Treasures of Bellary District.

The account of Vijayanagar period will be incomplete without a reference to the master-piece of Chalukyan and other architecture in the District, which were protected and preserved as art treasures by the special patronage of Vijayanagar monarchs and to the mechanics of architecture. The architects, sculptors, musicians, painters and writers of this period received their inspiration from religion

which went hand in hand with philosophy. So the subject-matter for these works of art was, mostly, religious or philosophical.

There are some beautiful temples with fine sculpture and artistic designs scattered over other parts of Bellary District. For instance the image of Gopala Krishna at Holalakere, four miles from Ujjini, greatly resembles the Venugopalakrishna image curved on one of the black-stone pillars of Hazara Rama Temple, Hampi. (Vide Picture No. 50)

Figure No. 109 shows some specimens of Chalu-kyan Architecture of the period from 10th to 12th century taken from the western taluks of Bellary District. They are the stone Dipastamba of Harihar (Mysore state), Halavagalu Kalleswar Temple sculptured stone-slab, Kuruvathi Mallikarjuna temple brackets over pillars, Hire hadagalli Katteswara Temple Saraswati Statue and pillar in South Porch. Huvvinahadagalli Kalleswara Temple back elevation, Magala Venugopaleswami temple ornate ceiling Bagali Kalleswara Temple Durga, Mahishasura and Devendra, Nilagunda Bhimeswara Temple ornate Door to central shrine and Sogi Temple Back-nich on the outside wall.

Languages.

Mr. K. S. David, an Executive Engineer of the Madras Public Works Department is attempting to bring forth as a hobby an engineering treatise on Indian Architecture, wherein he regards the Indian Architecture typifying the East as a Divine Art, while the conception of Architecture in Western Civilisation is poetry of construction involving the expression of the personality of the artist and reflecting materially the social condition of the people.

In ancient times every Aryan was expected to know 64 arts and 32 sciences. The architects had such strictures on the machanics or science of architecture that they raised edifices and decorated them with skill and care to last for centuries.

Mr. David is of opinion that Indian architecture was designed on the basis of calculation as at present in the modern architecture. For instance in the two storied Lotus Mahal building in the Zenana Enclosure in Hampi Ruins, the ancient Indian architects were able to design the building without foundation by spreading only stone slabs underneath the columns supporting the structure, to withstand the ravages of undermining erosion till now. In the medieval temple converted in to the Inspection Bungalow at Kamalapur, there is an evidence of accurate calculation for the length of the projecting capital on the stone columns on which stone lintels rest. This projection beneath is to an extent of one-fifth of the span from the supports to take in the sheer. According to his view Manasar, an original Sanskrit work, found unravelled in Madras Museum, later on compiled by Sri. Prasanna Kumaracharya, Professor of Allahabad University, with illustrations of Architectural and Sculptural objects and synopsis, is a valuable source of instruction for the sculptors and architects to plan and execute their works of art, which infuse peculiar life and beauty in to them as to make them a thing of joy.

THE END

Picture No. 2.



Krishnadevaraya Riding a Horse.

Picture No. 4.

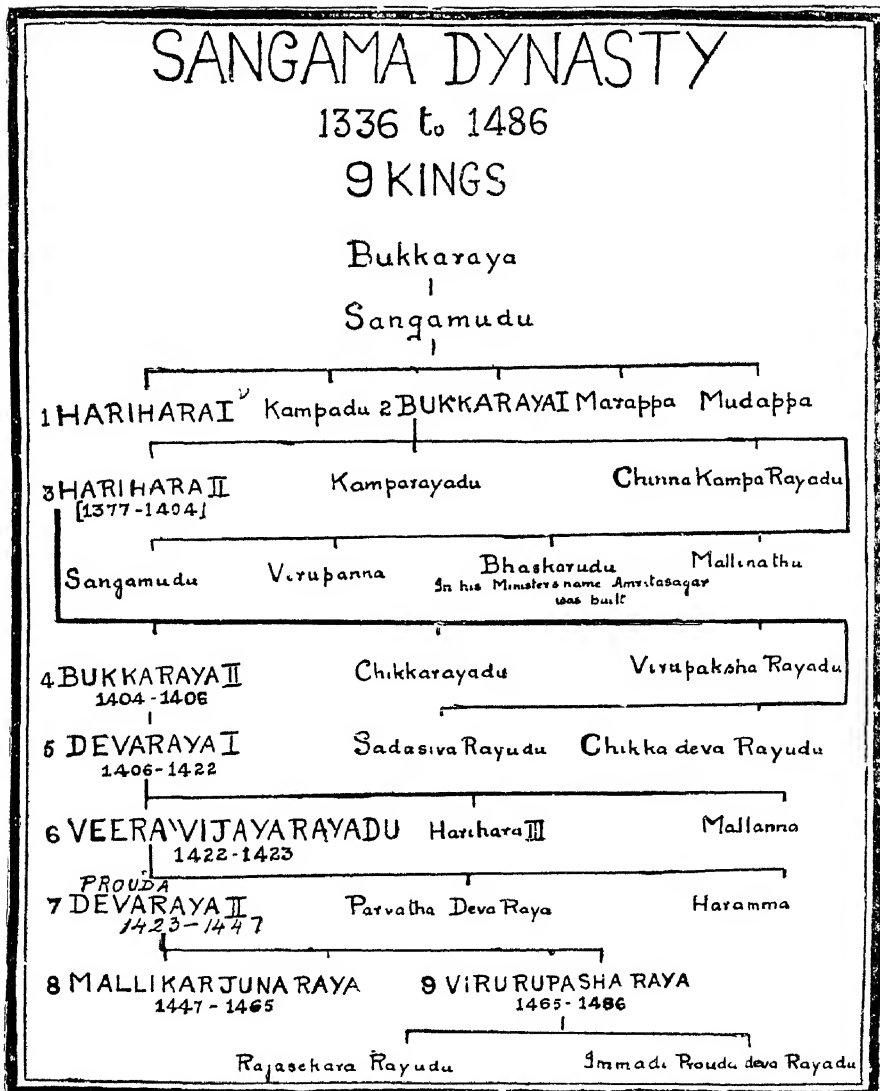


Vidyaranya with Sayanachar &
Devaraya II. (with the courtesy
of V. V. Samiti)

Picture No. 3. Ramaraya of Arveedu Dynasty
(By kind permission of Mr K. S. Swaminathan.)

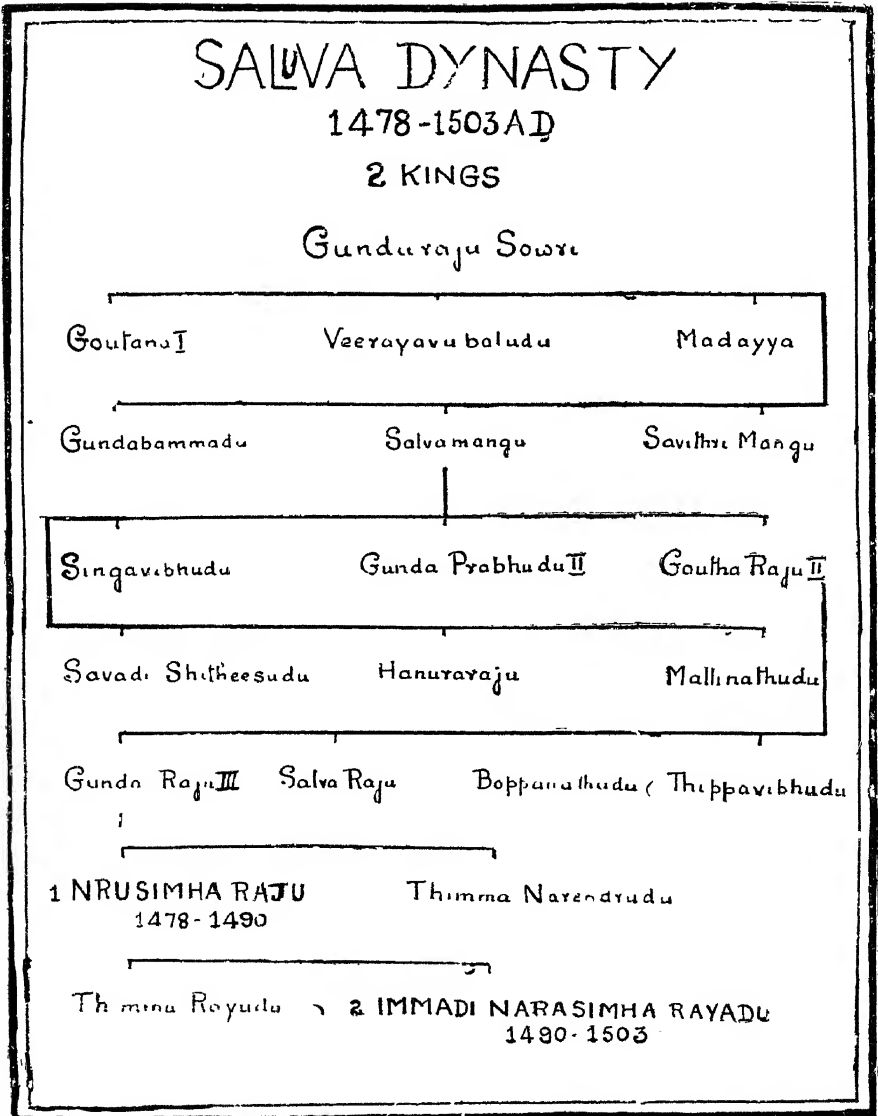


Picture No. 5.



Geneological Table of Sangama Dynasty

Picture No. 6.

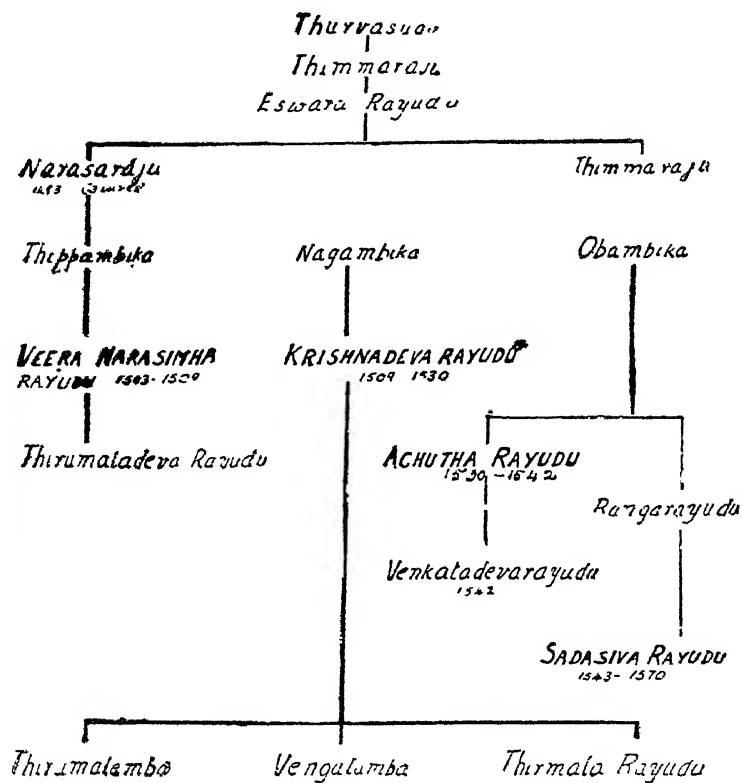


Geneological Table of Saluva Dynasty.

THULUVA DYNASTY

1503-1569 A.D.

4 KINGS



Picture No. 7.

Picture No. 8.

ARVEETI DYNASTY

THE LAST & FOURTH DYNASTY

1569-1644 A.D

8 KINGS

Tatha Pinnama Raju

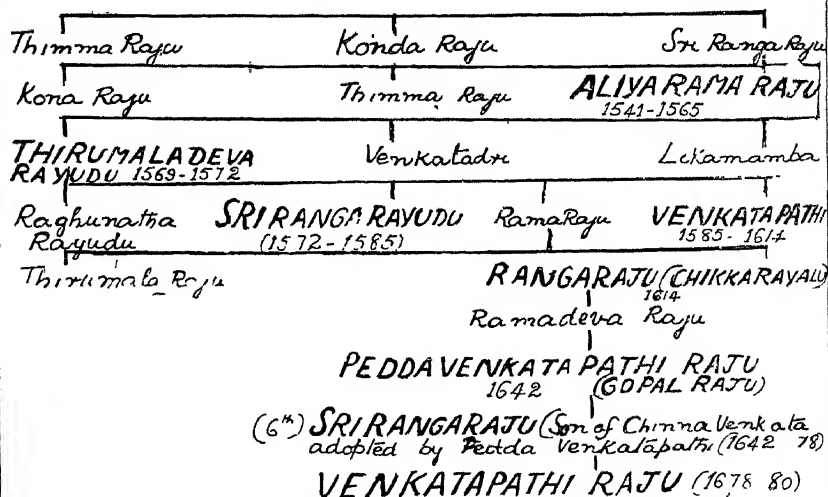
Somadevudu

Ragavudu

Pinna Souru

Bukkaraju (General of Salva Narasimha,

Ramaraju (One of the two brothers)



Geneological Table of Arveedu Dynasty.

Picture No. 9.



Krishnadevaraya and his two consorts worshipping at Tirupati Temple.
The Bronze Images at Tirupati commemorate their visit:
(With the courtesy of Miss V. Subhadra Devi)



Pic. No. 10.

Krishnadeva-
raya himself
invested the
poet-laureate
Peddana with
the
Gold Chain
of honour on
his feet as
befitting him
best.



Picture No. 11. Raya himself gave his helping hand to lift the Palanquin with Peddana in it on the occasion of the procession of the dedication of his Manucharitra



Pic. No. 12.

Raya halted his
state Elephant
and gave him
a lifting hand
on to it.



Picture No. 13

GUIDE MAP OF HAMPI

Explanations for No. 1 to 46 marked
in this map.

1. Octoganal Bath; 2. Dasara Dibba; 3. Lotus Mahal; 4. Elephant Stables; 5. Ugra Narasimha; 6. Jain Temples; 7. Pampapati Temple; 8. Kings' Balance; 9. Vittalaraya Temple; 10. Stone-Car; 11. Stone-pillared Bridge; 12. Matanga Parvatam; 13. Kamalapur Dak Bungalow; 14. Pattabhirama Temple; 15. Talarigattu Gateway; 15-A. Bhima's Gateway; 16. Stone acquiduct; 17. Stone-Trough; 18. Queen's Bath; 19. King's audience Hall; 20. Watch Towers; 21. Queens Palace; 22. Mdn Watch Tower; 23. Sisters' Rocks; 24. Sati Memorial Stones; 25. Underground Temple; 26. Huge Stone Linga; 27. Krishna Temple; 28. Sasivi-Ballu and Kadlaikallu Ganesa; 29. Hampi kazaar; 30. Kothanda Ramaswami Temple; 31. Soolai Bazaar; 32. Achyutaraya Temple; 33. Varaha Temple; 34. Anantasayanashrine; 35. Jaina Temple; 36. Sugreeva's Cave; 37. Malyavanta Raghunatha Temple; 38. Ganigitti Jaina Temple; 39. Talarigattu; 40. Anegundi; 41. Anjanadevi Betta; 42. Pampasarassu; 43. Hazararama Temple; 44. Monolithic Bull; 45. Tungabhadra River; 46. Kamlapur Tank.

From the fortification of the south, beyond Hospet, to the extreme point of Anegundi on the north the distance of Vijayanagar is 12 miles. From the Western fortified walls to the Eastern Defences situated towards Kampli & Daroji the breadth is 10 miles. The circumference of this city was 60 miles.

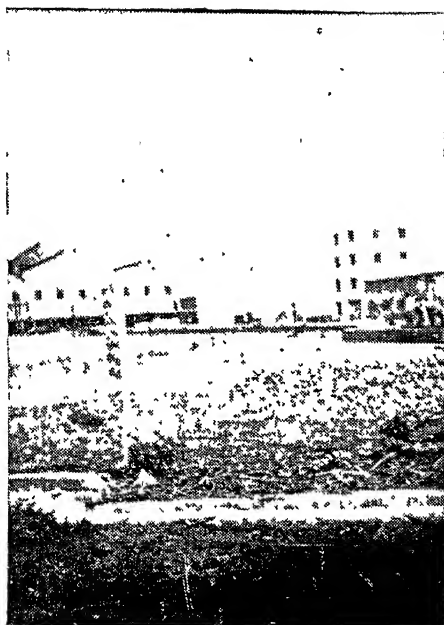
Picture No. 14.



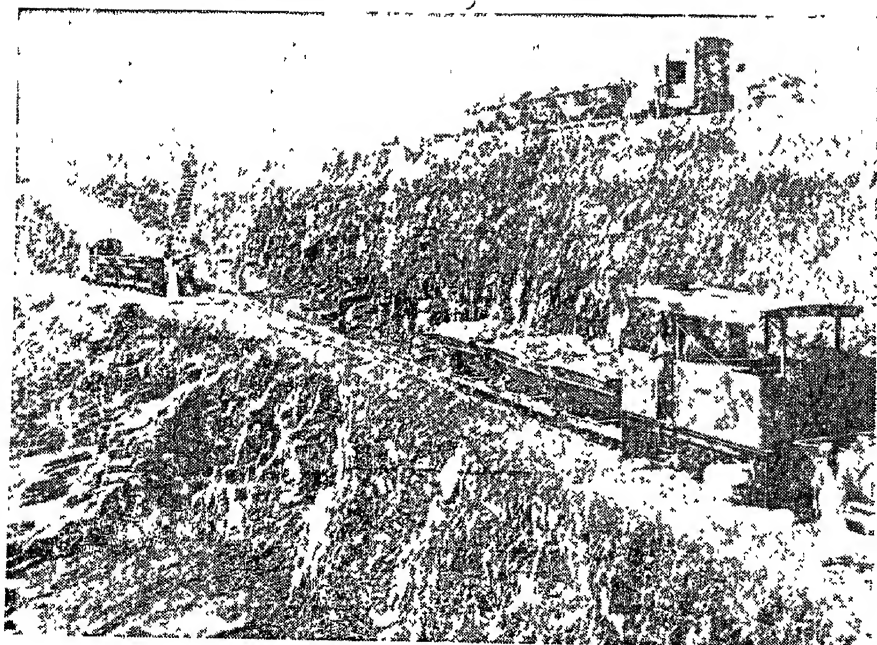
Hampi car festival.



Picture
No. 15

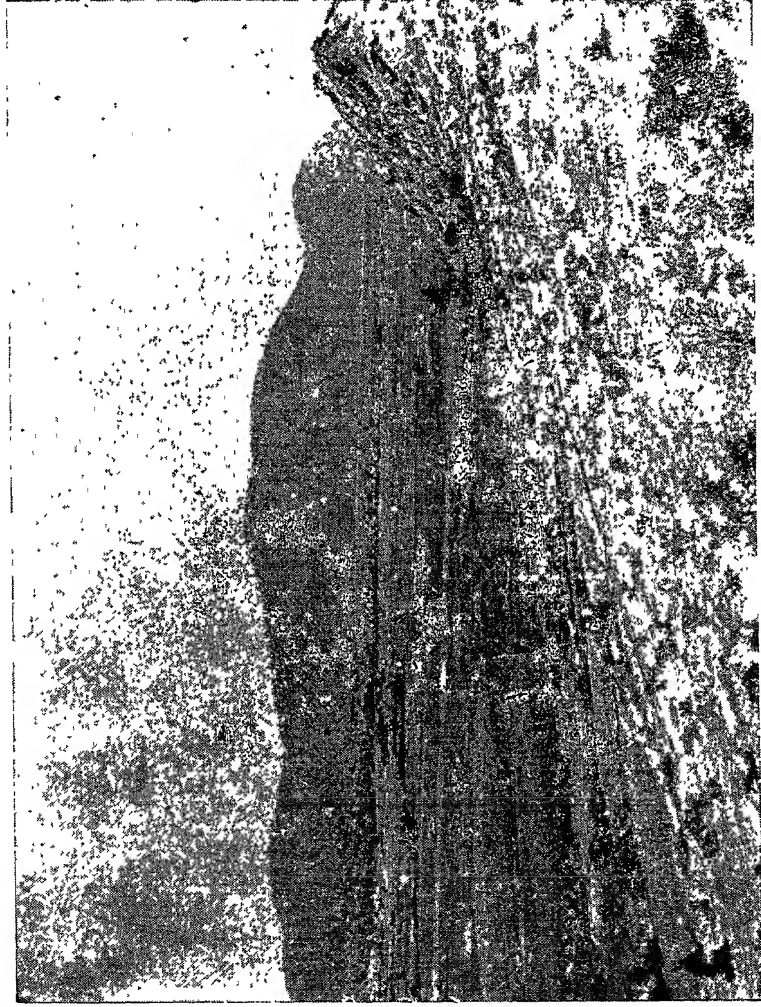


Hospet
Sugar
Factory.



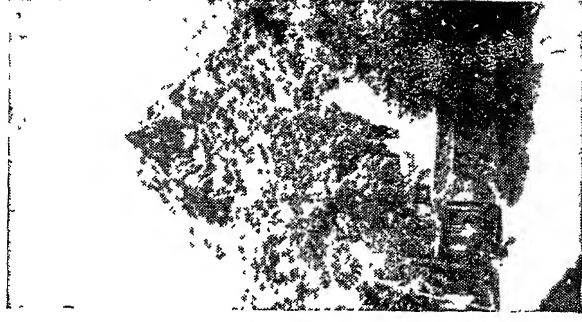
Pic. No. 16 Tungabhadra Project Dam Site (Excavations)

Picture No. 17.

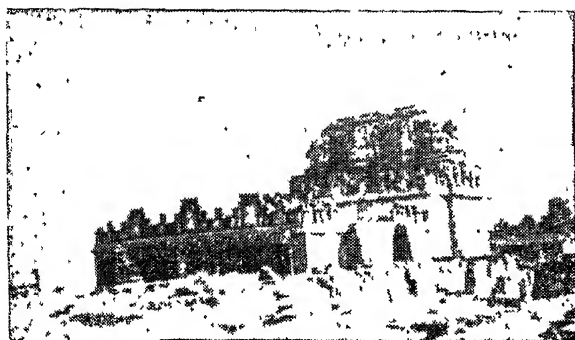


RAYARAKERI

Pic. No. 18.



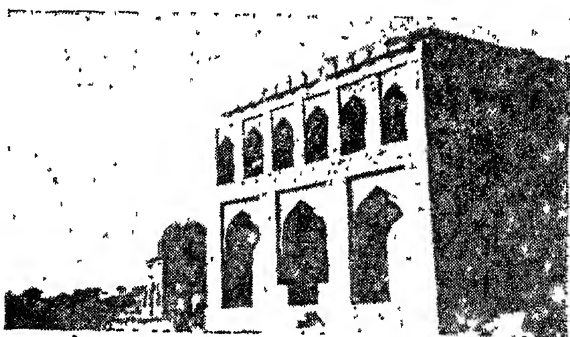
Jambunath Temple.



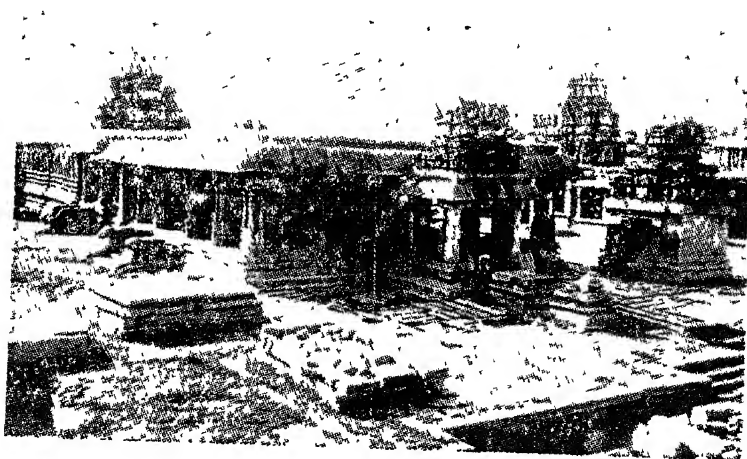
Pic. No. 19.
Anantasayana
Gudi Gopuram.



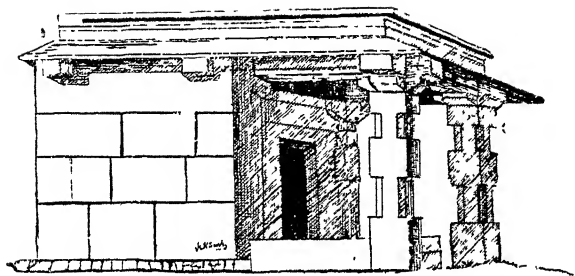
Pic No. 20.
Muhammadan
Tombs,
Kaddirampuram.



Picture No. 21.

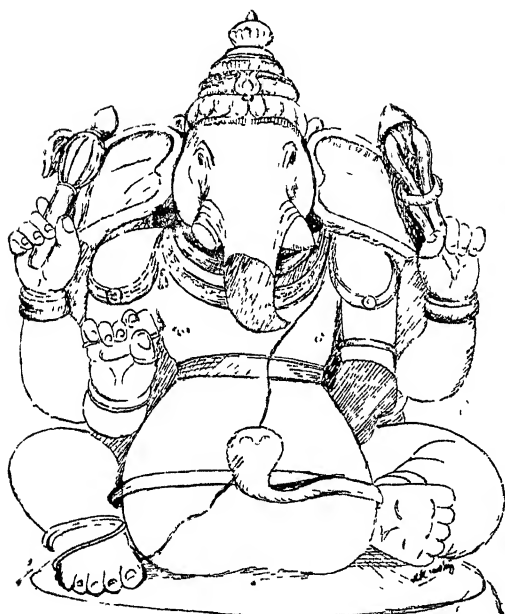


Krishnaswami Temple, Hampi.



Picture
No. 22.

Vishnu
Shrine.

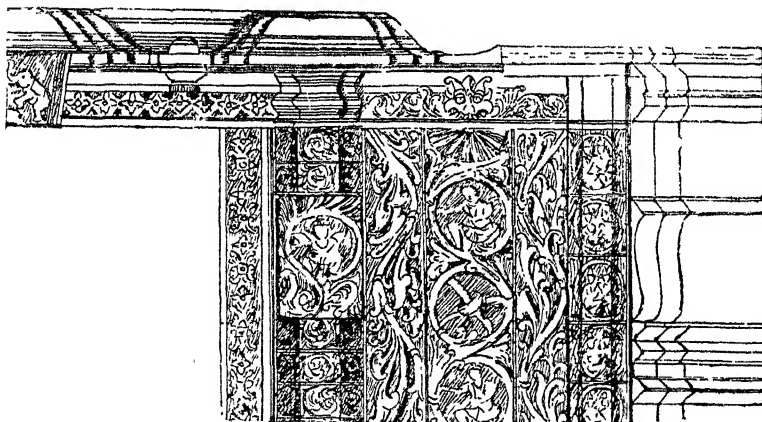


Pic. No. 23 Ganesh Statue.

Picture No. 24.



Sivaramavdutha Statue in a
Cave Ashram.



Pic. 25.

A
Specimen
of Bhuvan-
eswari
Temple
ornate
Door way

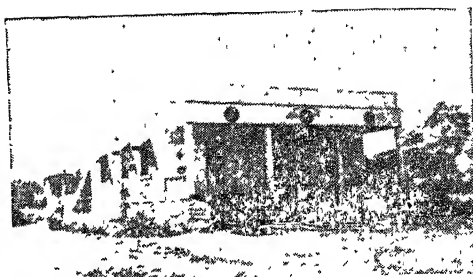


Picture No. 26

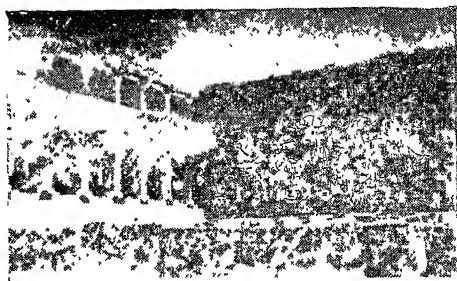


Guliginja Mahadevaswami

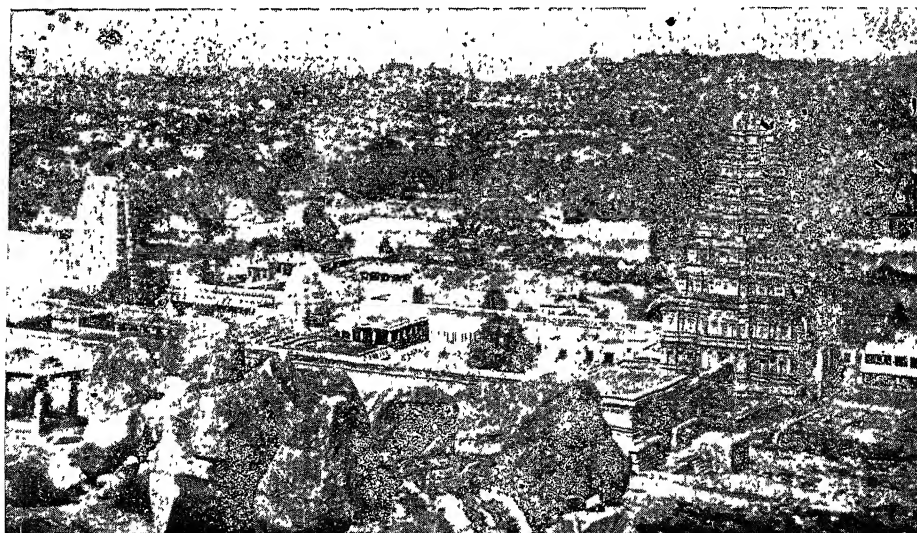
Figure No 27.



Geethaseva Ashrama.
Bellary Road, Hospet.



Pic. No. 28. Lokapavana Tank



Picture No. 29. Pampapathy Temple.



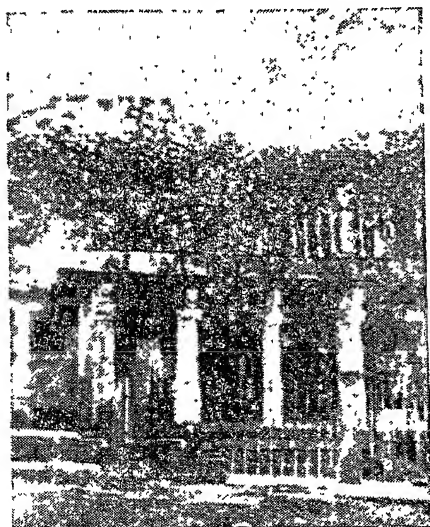
Pic. No. 30.

Hampi
Bazaar.



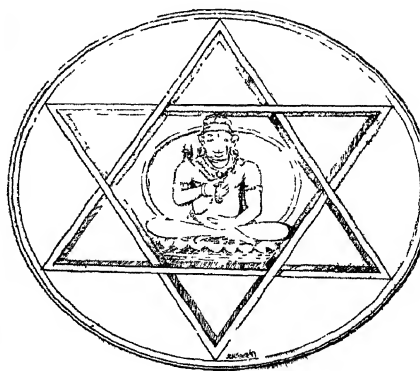
Pic. No. 31.

A
view from
Matanga
Parvatam.



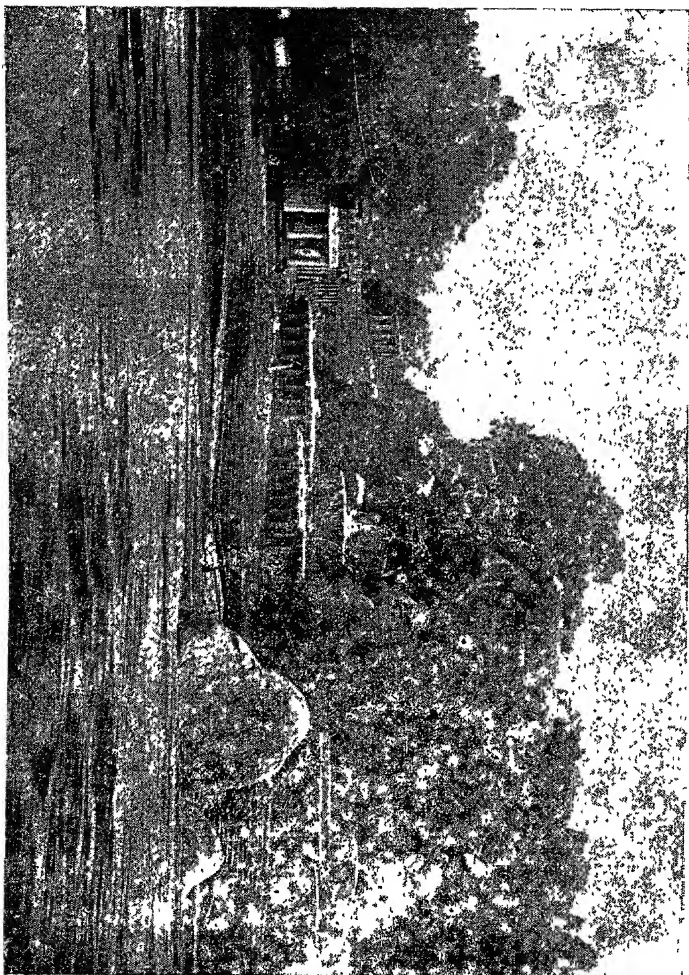
Pic. 32. Kothandarama Temple

Picture No 33.



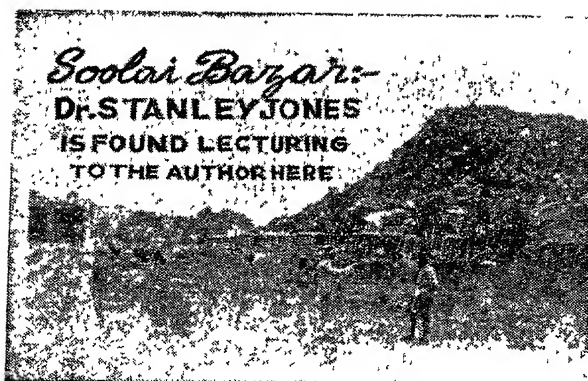
Yenthodharaka Temple.

Picture No. 34



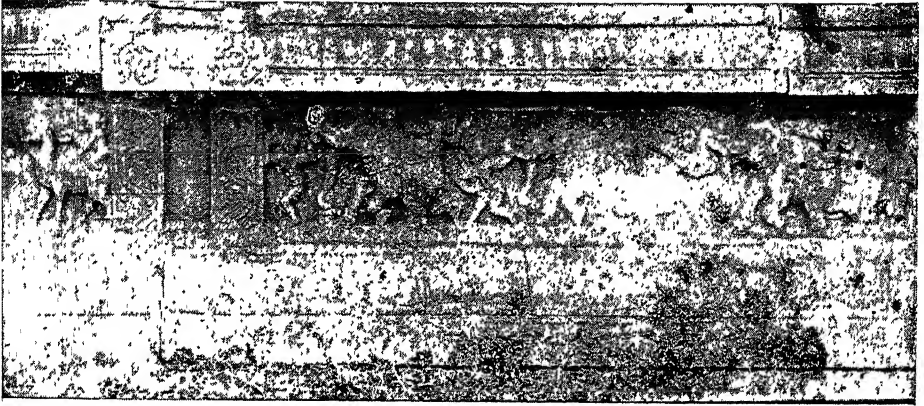
Chakra Thirtham. (Kothandarama Temple) Achutaraya Temple.

Pic. No. 35



Achutharaya
Temple
Soolai Bazaar
(Here Stanley
Jones of America
is found lecturing
to the author.)

Picture No. 36

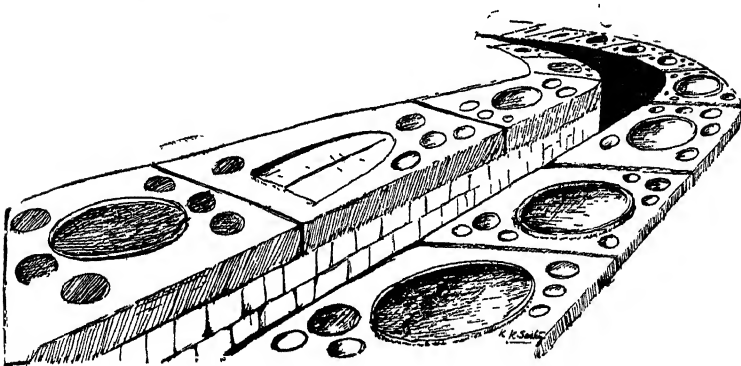


Elephant & Camel procession in Achutaraya Temple.



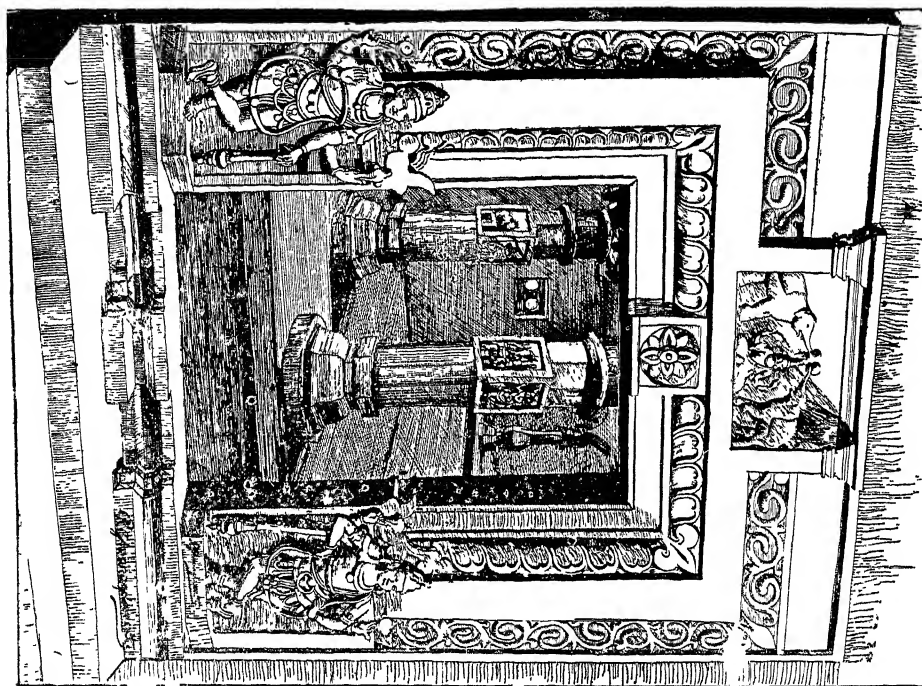
★
Picture No. 37.

Combination of
a Bull and
Elephant
representation
in Achutaraya
Temple.



Picture No, 38 Stone Platel leaves.

Picture No. 39.



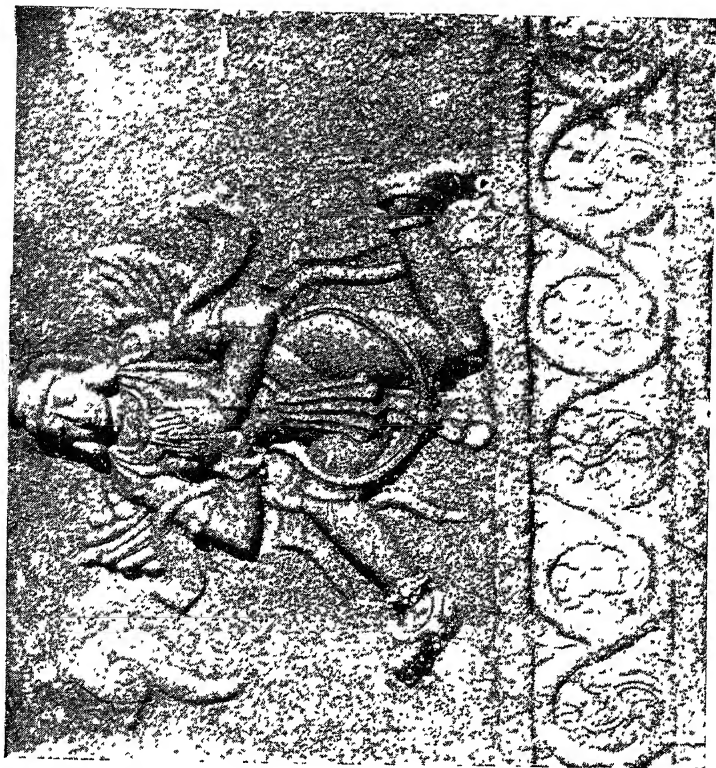
Jaina Temple Door-way. Mahalakshmi at the top.



Picture No. 40.

Jaina Temple-Hanuman at the right side
of the Door.

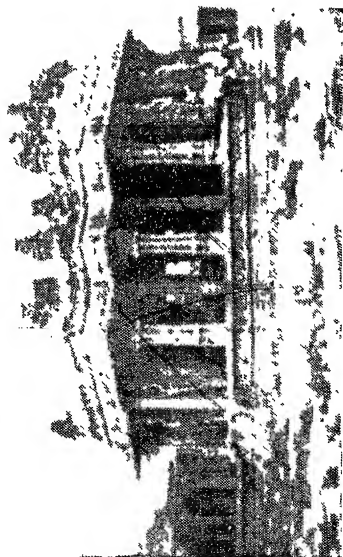
Picture No 41.



Jaina Temple.Garuda at the left side of the Door.



Pic. No. 42, Sugriva's Cave.

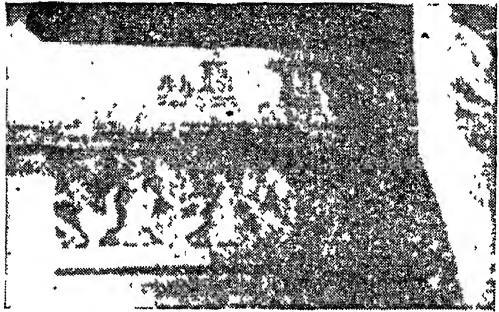


Pic. No. 43. Vittalraya Temple.

Picture No. 45 (a)



Picture No. 45 b)



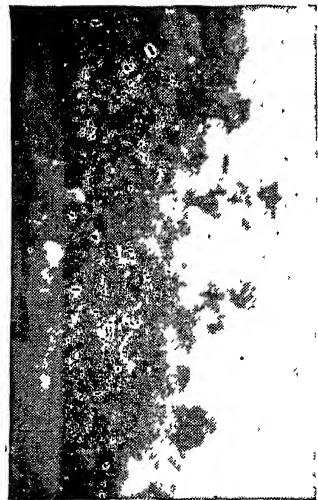
Picture No. 44.



Siva Temple Pillars

Some Dancing Poses on the basement
of Dancing Hall. (Vittla Temple)

Picture No. 46.



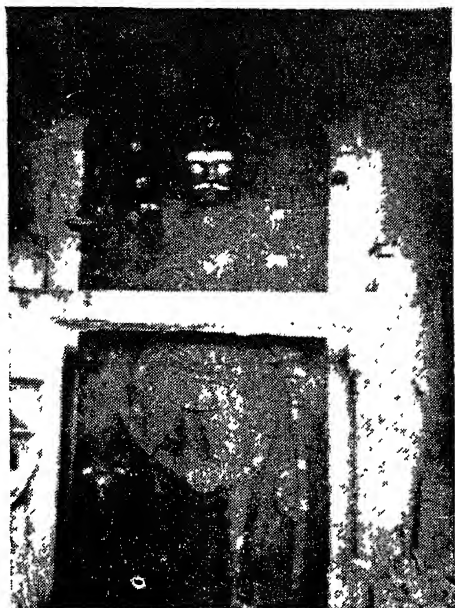
Va'ikastam.

Picture No. 47.

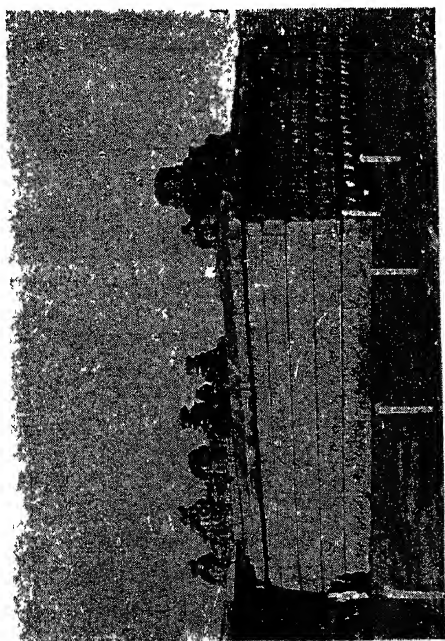


Vyasarayya Mandapam.

Picture No. 48.



Uddana Veerabhadraswami Temple.



Picture No. 49. Hazara Rama Temple.

Picture No. 50.



2.FACE.

50. Hazara Rama Temple
(second block-stone pillar
having the images of
Venugopalswami)

Fig. 51. 181.
Hazarat
Rama

181

Fig. 51. 181.
Hazarat
Rama

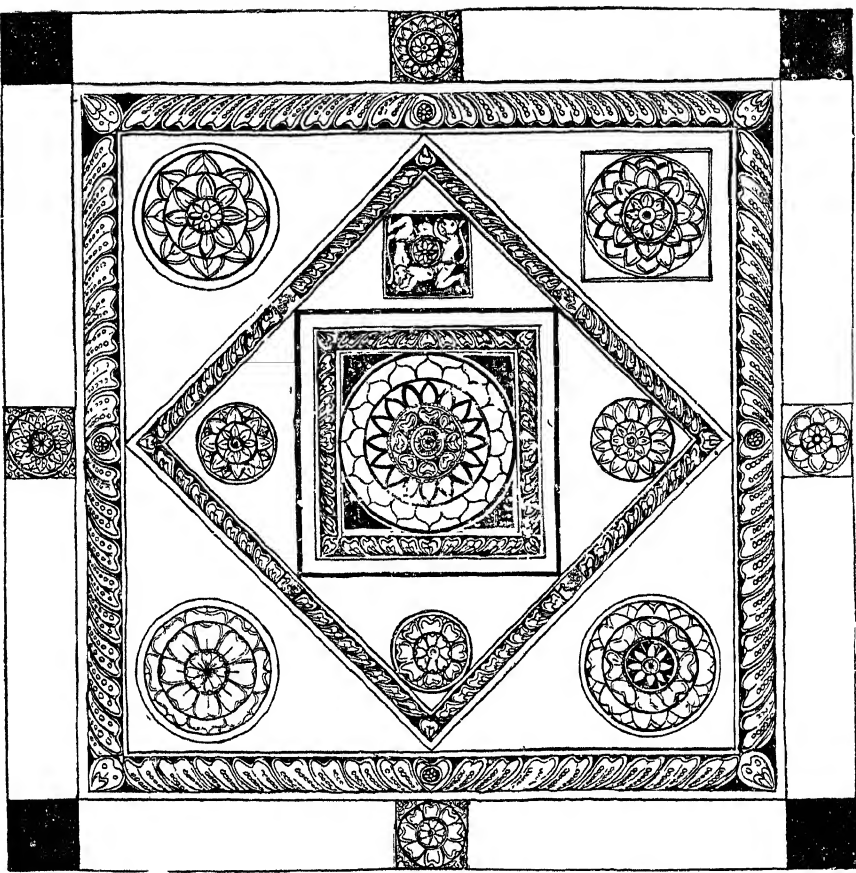
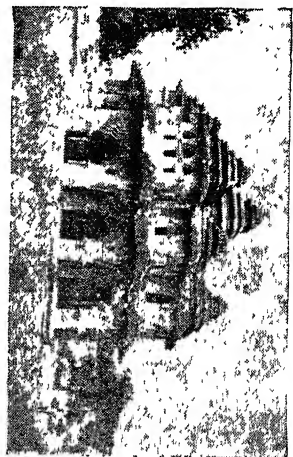


Fig. 51. 181.
Hazarat
Rama

Fig. 51. 181.
Hazarat
Rama

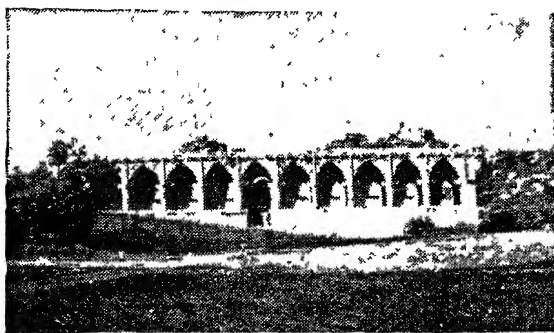
Pic. No. 51. Hazara Rama Temple interior central ceiling of the polished pillars. (4 Mohkeys' heads shown only in two)



Pic. No. 52. Lotus Mahal.



Pic. No. 53. Basement of Queens' Palace



Picture No. 54
Guard's Room.



Picture No. 55.
Ranga Temple



Picture
No. 56.
Dapthar
Khana.



Picture No. 57.

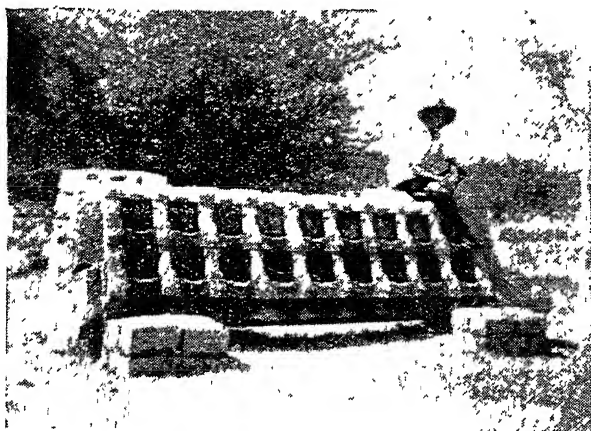


Pattanada Yellamma's Temple

Pic. No. 58.



Single Rock-Cut Temple.

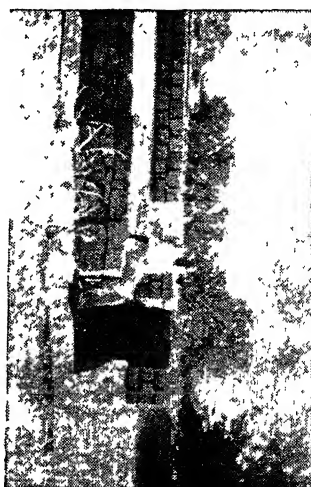


Pic. No. 59.

Monolithic
Stone-Door.



Picture No. 60.

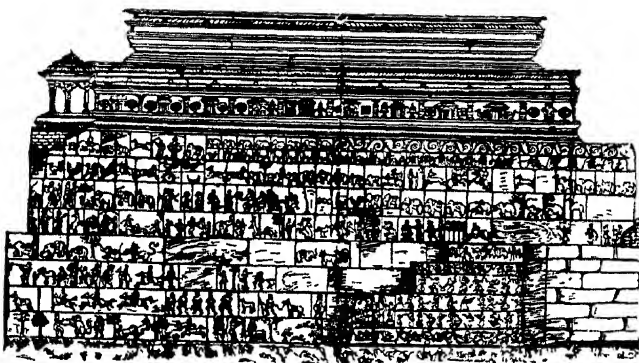


Small under-ground chamber.

Pic. No. 61.



Basement of King's Palace.



Pic. No. 6

Throne
plat-form
or
Dasara Dibba.



Picture
No. 63.

Public
Bath.



Pic. No. 64.

Octogonal
Water
Pavilion.





Pic. No. 65

Sri Rama and
Lakshmana
Padams.



Pic. No. 66.

Chandrasekara

Temple



Picture No. 67

Saraswati
Temple.

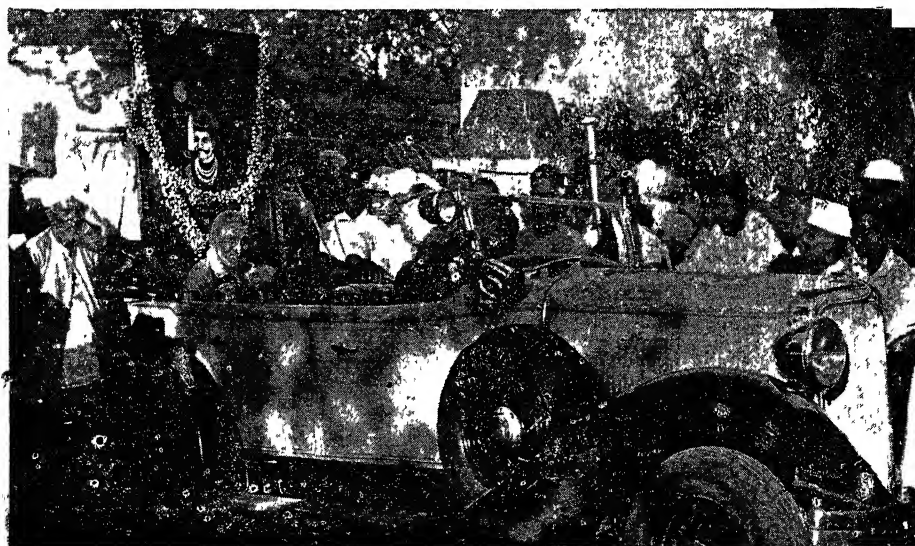


Picture No. 68



Krishnadevaraya's Cement Statue. (unveiling at Kamalapur by the ruler of the Sandur.)

Picture No. 69.

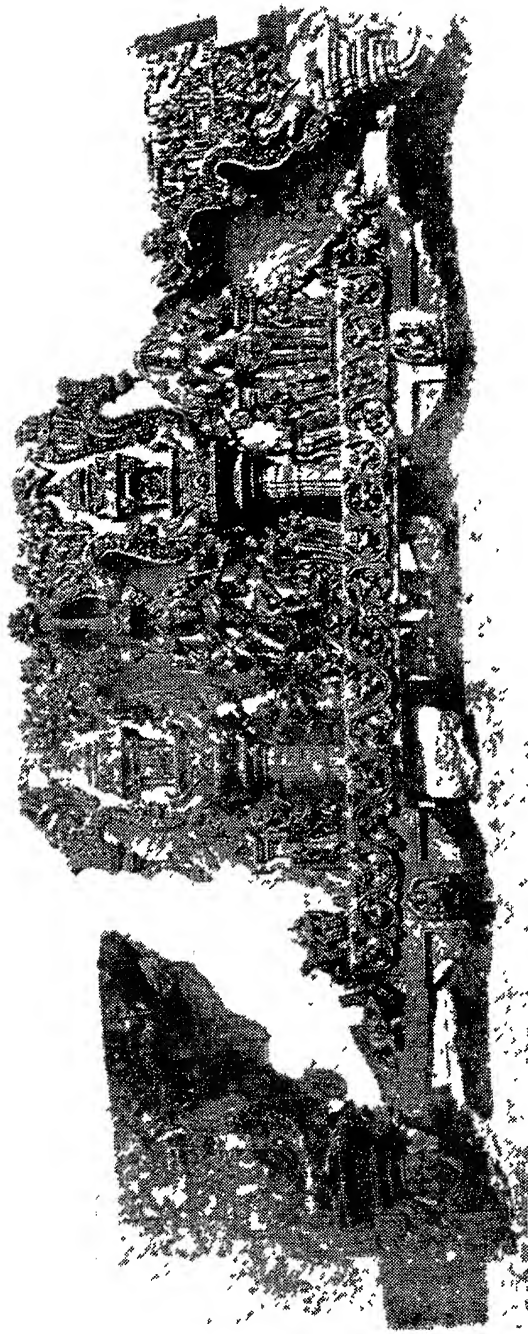


Sex Centenary Celebration of Vijayanagar Empire
in 1936 at Hampi.

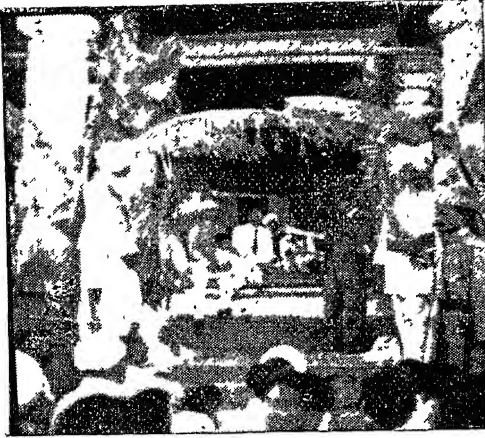


Pedastal for the statue at Kamalapur T. B.
constructed by the
36th Madras Provincial Educational Conference.

Picture No. 71.



The Exquisite Carvings on the Black-Stone in the office of the Conservation Assistant,
Kamalapur. (With the courtesy of V. V. Samiti)



Picture No. 72

Vijayanagar Empire
Day Celebration
by
Rajahmundry
Historical Research
Society at Hampi
(With the courtesy
of V V. Samiti)



Pic. No. 73.



The Historical Conference Procession at Hampi
emerging out of the Main Temple Gate.



Picture
No. 74.

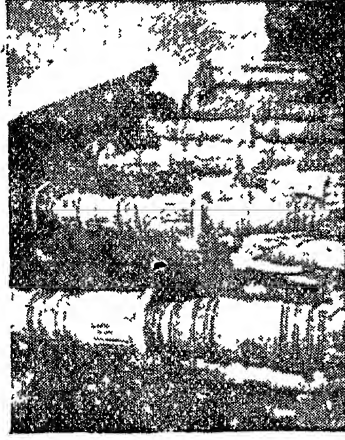
Talavara-
gatta.



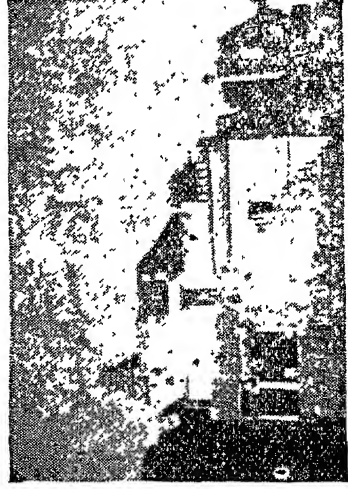


Picture No. 78

Ganesh Statue.
Anegundi.

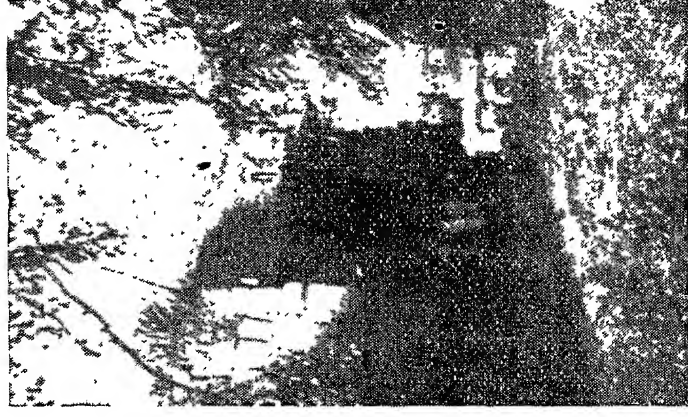


Picture No 76 Ornate Pillars of
Hutchappa's Mut, Anegundi.



Pic. No. 77. Chintamani Ashrama.

Picture No. 75



Anegundi State Entrance Gate-way



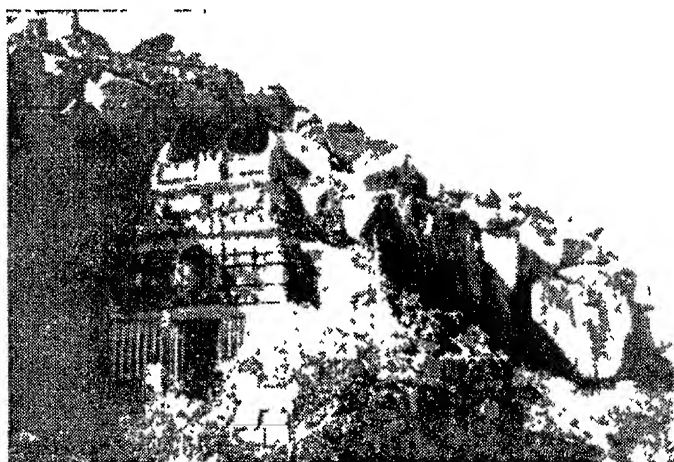
Pic. No. 79

Gagan Mahal.



Pic. No. 80

Gavi
Ranganaya-
kulu.

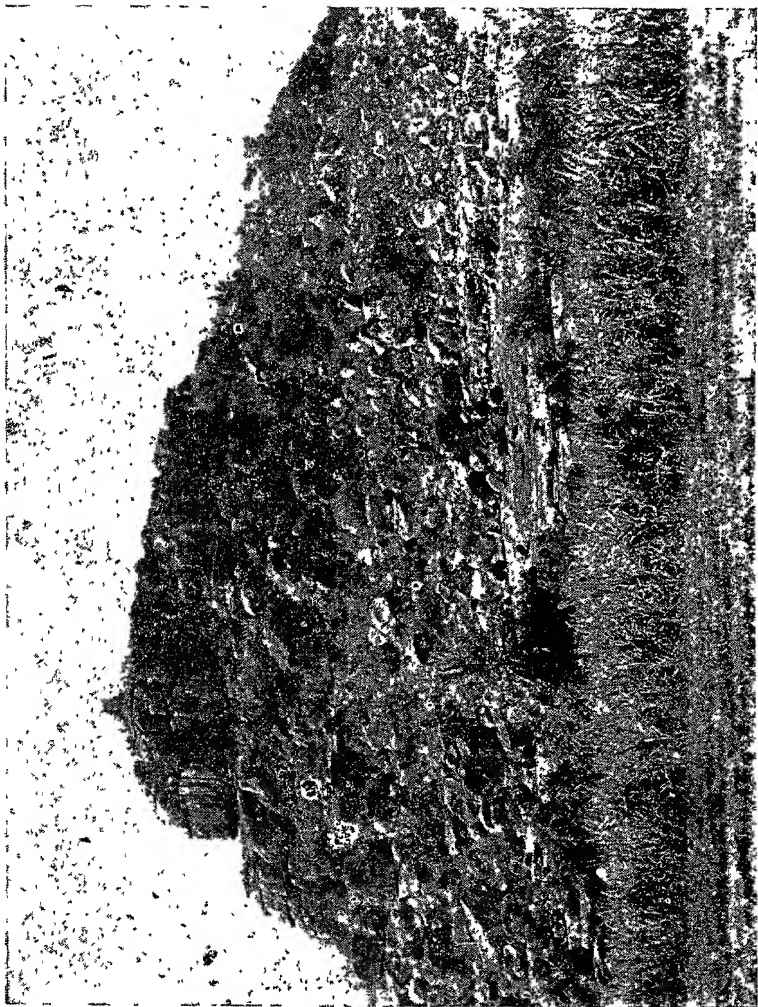


Pic. No. 81

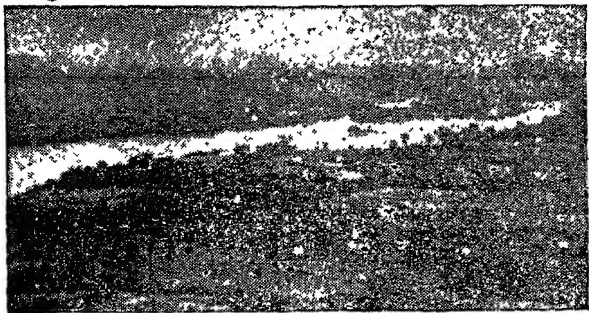
Mekota.



Picture No. 82.



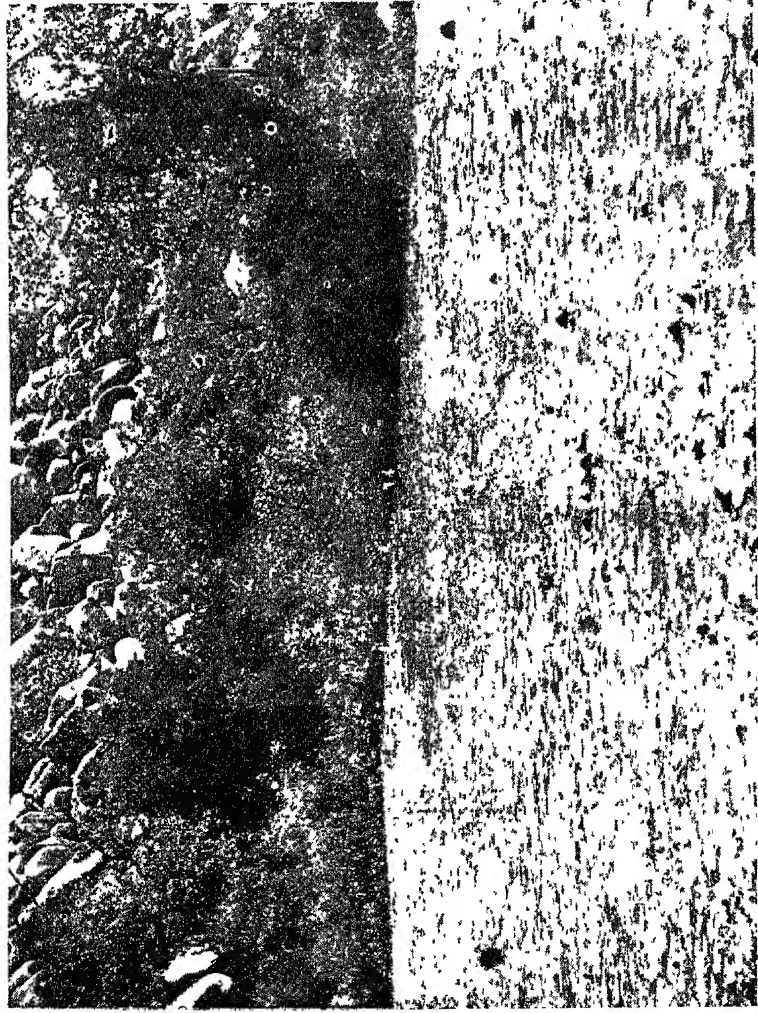
Arjansdri.



★
Pic. No. 83.
Madhuvanam

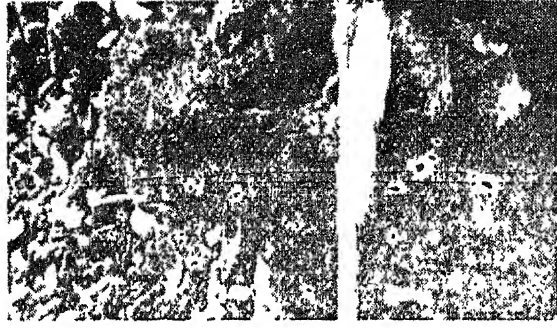


Picture No. 84

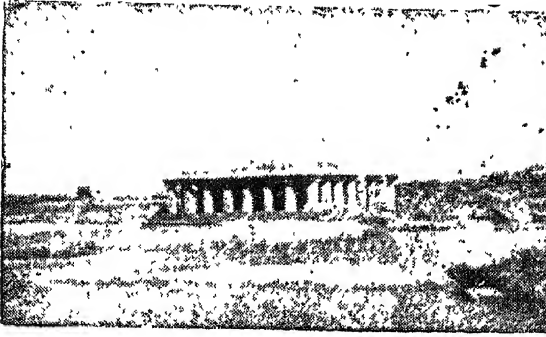


Pampasarovar.

Pic. No. 85



Manasarovar.



Pic. No. 86.
Krishnadevaraya
Samadhi
or
64 Pillared
Mantapam
in the River
near Chintamani-
Ashrama.

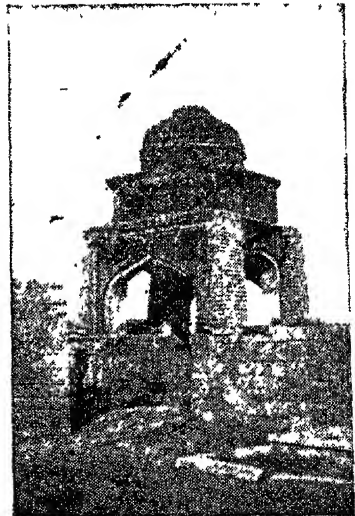


Pic. No. 87
Navabrundavan.



Pic. No. 89

Pic. No. 88. Taraparvatham.



Hanumantha's Gate.



Pic. No. 90

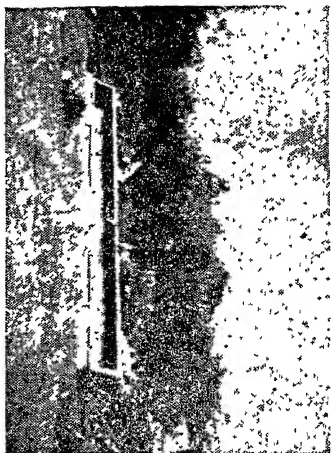
Thimmapa's Temple.



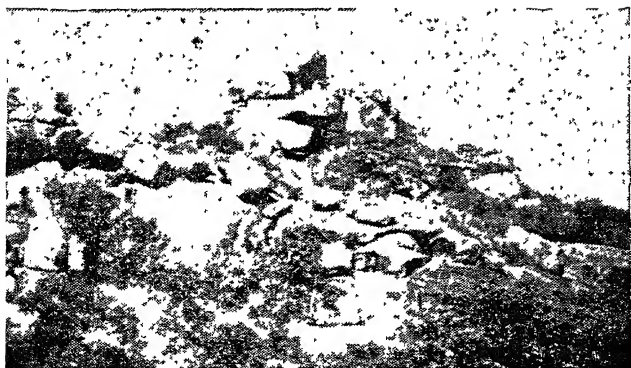
Picture No. 91



Ananda or Sambunath Cave.



Pic. 92. Stone Trough near King's Audience Hall



Pic. No. 93

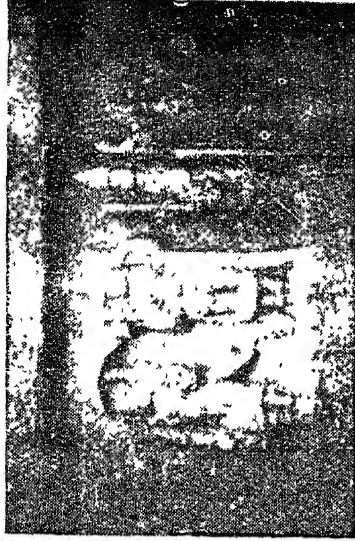
Veerabhadra-
swami Temple
near
Tenali Rama-
krishna's
Arch.



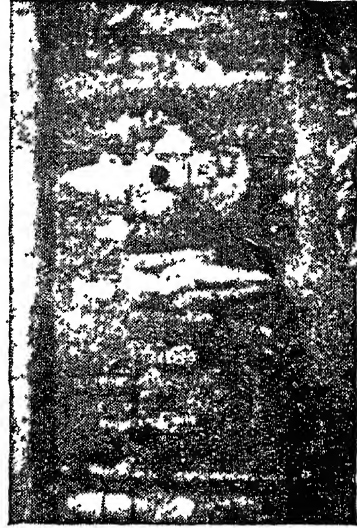
Pic. No. 94



Chandikeshwari Image in the cave
Temple near Ratnakuta.

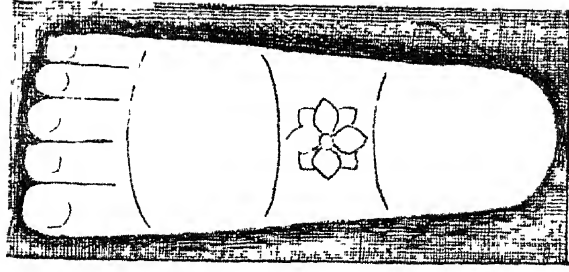


Pic. No. 95-(a) Dasavatarams
(some of the carvings shown)



Pic. No. 95-(b) Dasavatarams.

Pic. No 96



Huge Vishnupadam

Picture No. 97



Seetha Sarovar

Picture No. 98



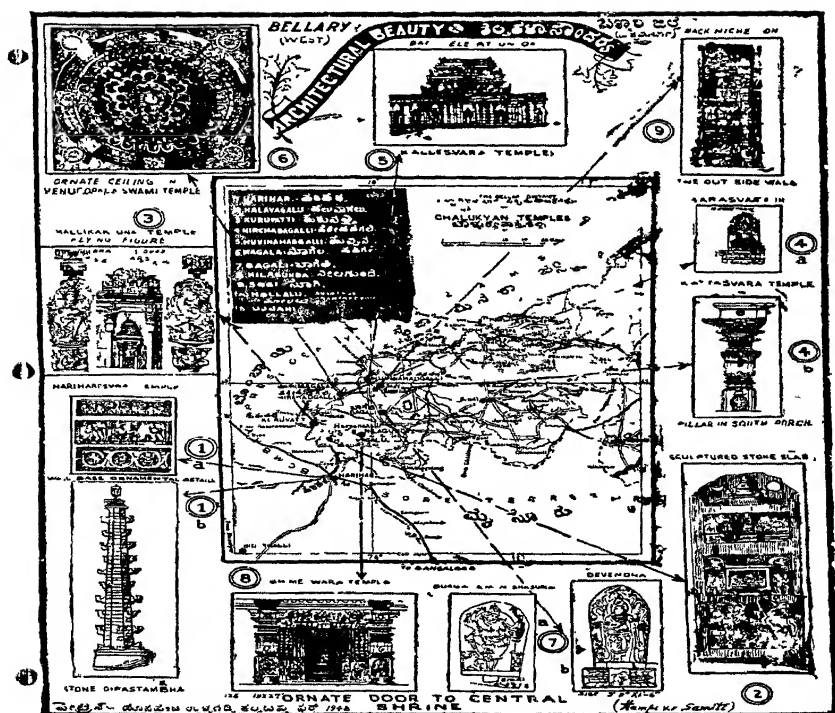
Muhamma lan Gontz.

Picture No. 99



Thurtha Channel.

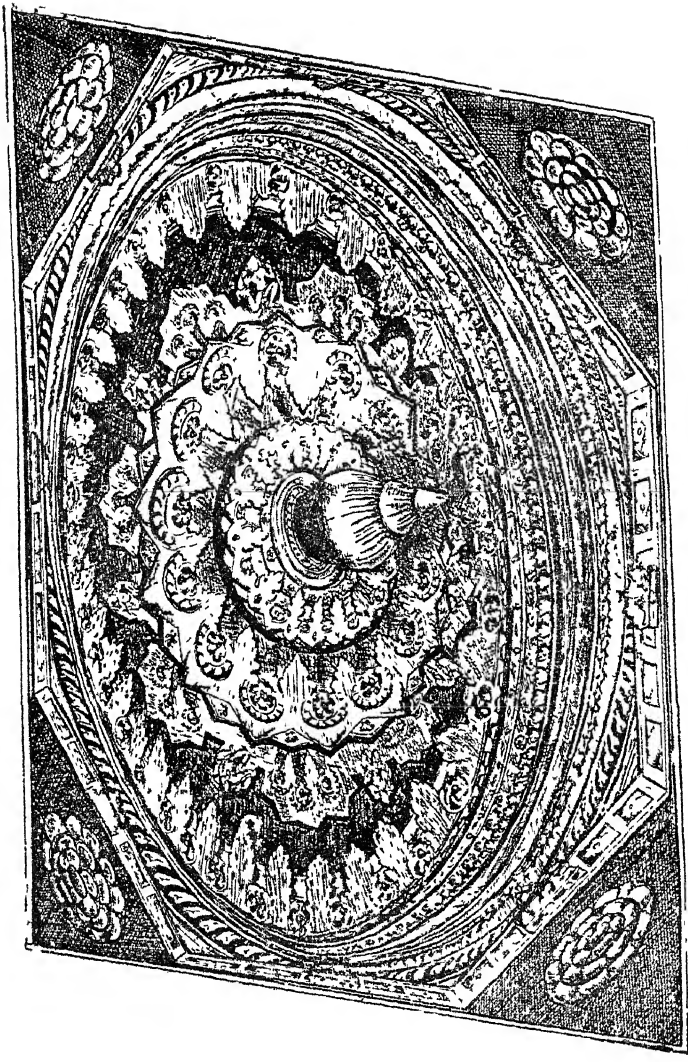
Picture No, 100.



Architectural Beauty of Bellary Dist.
(With the courtesy of V. V. Samiti, Hosur et)

Picture No. 101

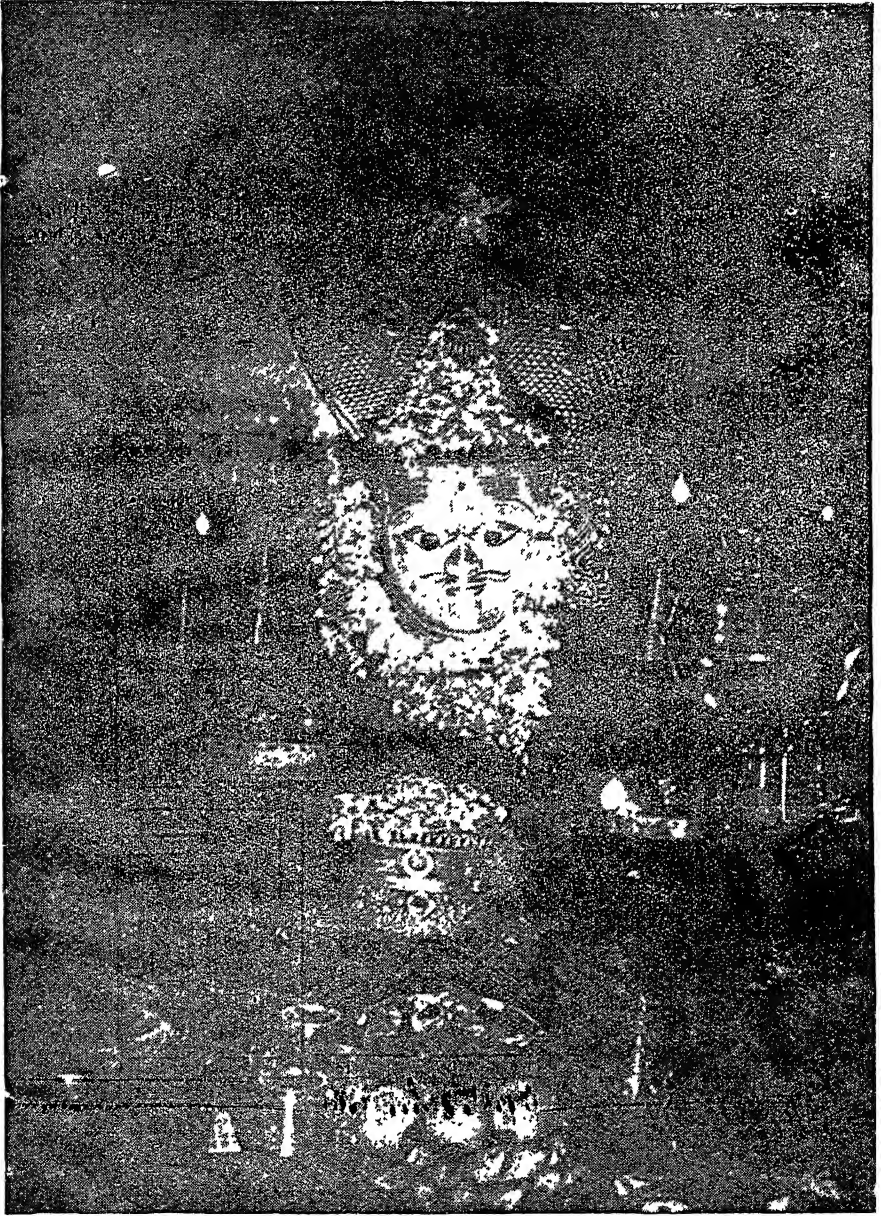
LOTUS IN THE CEILING OF UJJINI



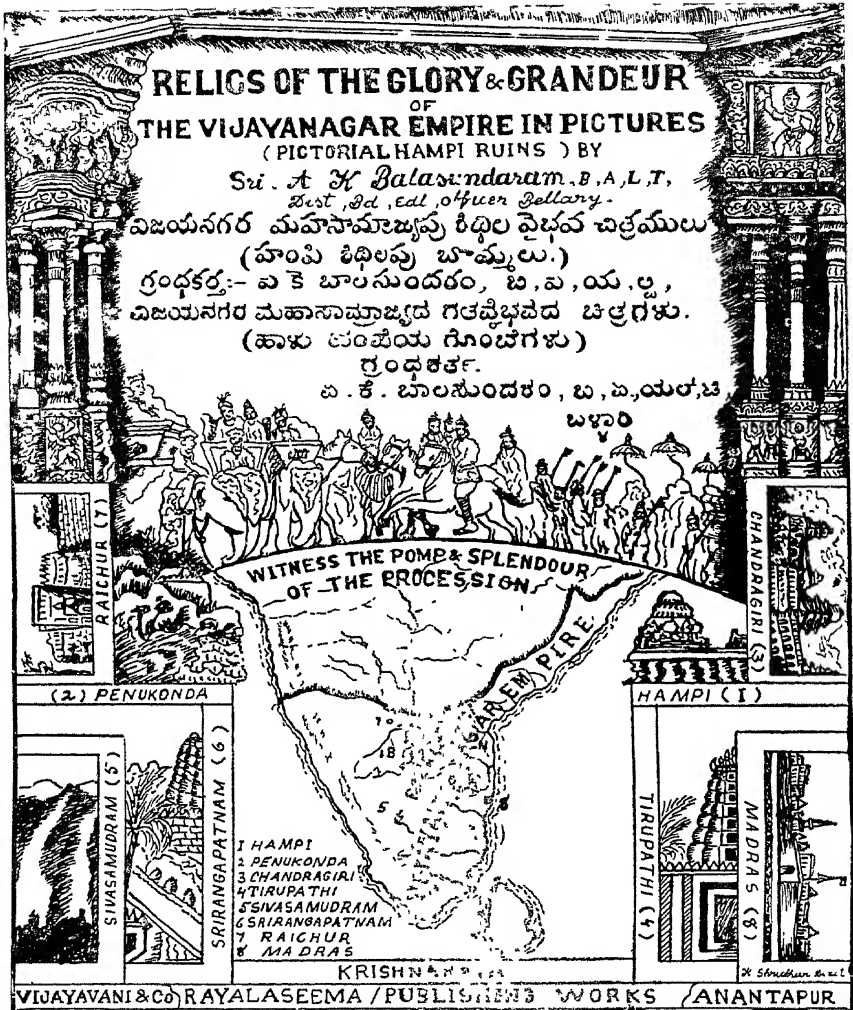
ఊజ్జిన్ గుడియెల్లెగిన మోళిగయ కమలపు - ఉడ్డెన్ గుడి కప్పలోన కమలము,

Lotus in the Ceiling of Ujjini Temple.

Picture No. 102.



The Image of Linga in the Sancto-Sanctum of Virupaksheswara Temple, the presiding deity of the pomp and splendour of the Medieval Imperial Capital of Vijayanagar and that of the Modern desolate and deserted village of Hampi. (With the courtesy of V. V. Samiti.)



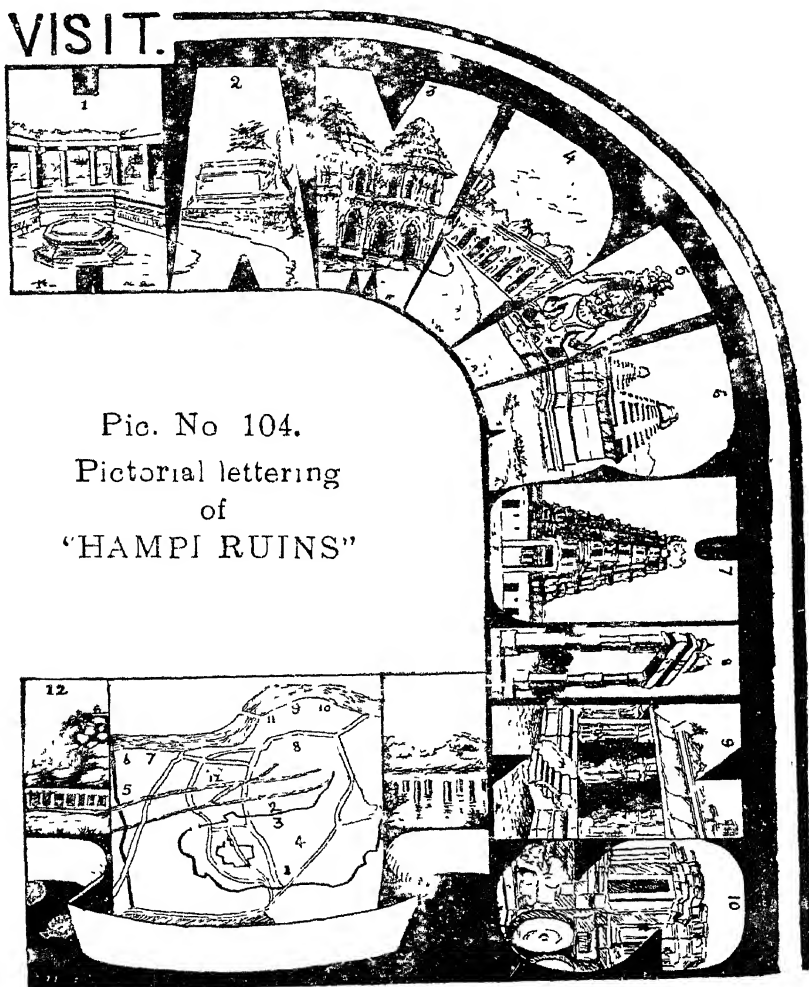
Map Showing the Extent of Vijayanagar Empire
 with some of its Key positions and
 four kinds of Army.

Visit the Wonders of a lost Empire of Medieval East.

Throbbing Relics of Epic, Archaeological, Legendary and Historical interest.

The world famous HAMPI RUINS (mark these letters on the following Pictorial Representations) include the following SIGHTS which are as Eloquent in their Mute and Eternal Repose as they were great and glorious in their Dynamic Grandeur a few centuries ago

VISIT.



Pic. No 104.

Pictorial lettering
of
"HAMPI RUINS"

Several other NOBLE EDIFICES, ELOQUENT EPICS in Granite and PANORAMIC VIEWS, making the visitor realize that he treads on holy and inspiring ground, hallowed by venerable memories and associations and that there is beauty in desolation and greatness in Ruins.

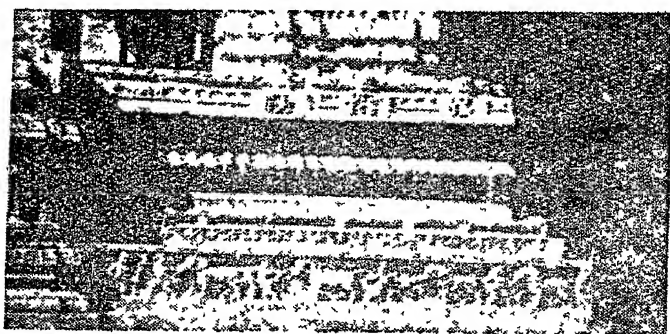
P. T. O.

(See picture No. 104)

1. Picturesque Octogonal Bath.
2. Magnificent Dasara Dibba
3. Imposing two storied Lotus Mahal.
4. Massive Elephant stables
5. Colossal Monolithic statue of Ugra Narasimha.
6. Pyramidal towered Jain Temples on Hemakutam
7. Lofty Gopurams of Pampapati Temple.
8. Ornate Pillared King's Balance.
9. Richly Sculptured Pillars of Vittal Raya
10. Handsome Stone-car
11. Remarkable Ruined Stone Pillared Bridge and Stone-Aqueduct
12. Conspicuous and Sacred Matanga Parvatam.

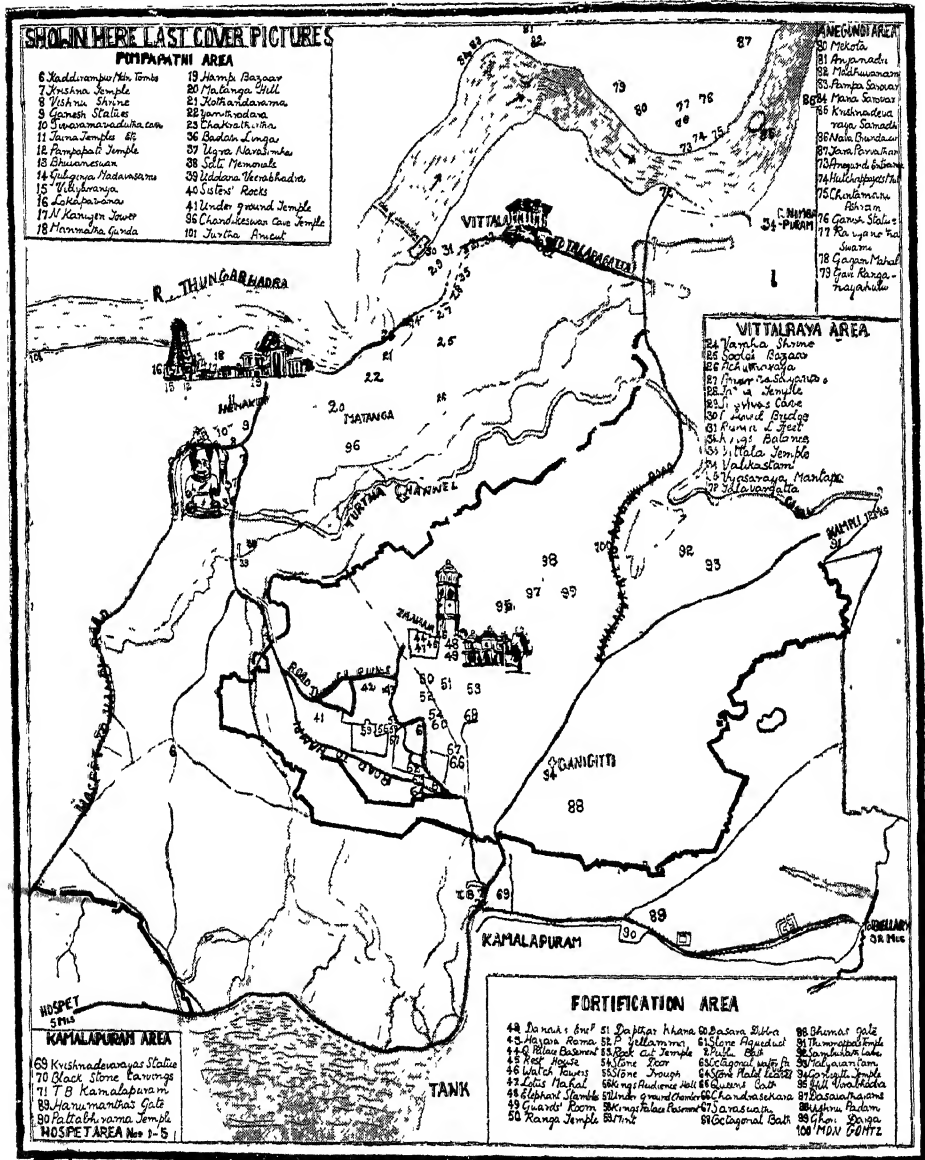


Picture No. 105



Portuguese Traders in Horses Engraved
on the Basement Side-Walls of
Vittalraya Temple,

GUIDE MAP OF HAMPI RUINS FOR 100 MONUMENTS DESCRIBED IN



Relics of Vijayanagar Glory By S. N. AK S. S. SUNDARAM

